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OLD COTTAGES, STOKE-BY-NAYLAND, SUFFOLK



GROOTE SCHUUR, RONDEBOSCH, CAPE TOWN: VIEW FROM GROUND ABOVE HOUSE
HERBERT BAKER, F.R.I.B.A., ARCHITECT

GROOTE SCHUUR



ROOTE Schuur, the residence of the late Cecil Rhodes—left by

bequest to the "First Premier of Federated South Africa"—is situated on the side of Table Mountain, at Rondebosch, about four miles from Cape Town.

The original house, together with the beautiful estate, was acquired by Mr. Rhodes shortly after he became Prime Minister of Cape Colony. Its name signifies "Great Barn" or "Granary," the building having been a grain depot for the colony and the ships on their journey to the East.

The old granary had in the early days been converted into a house, but this had been modernised when the old thatched roof was burnt in a bush fire, so that much of its original character had been lost at the time Mr. Rhodes acquired it.

Mr. Herbert Baker (of the firm of Baker and Masey) was employed to restore it, this work having been carried out gradually from 1893 to 1895. Later—in 1897—the building was almost wholly destroyed by fire, but was rebuilt and restored very much upon the old lines.

The house is set in the midst of charming



UPPER HALL

gardens, to which the public have unrestricted access, as they also have to every part of the estate, which includes some of the most beautiful spots upon the mountain-side, many miles in extent.

The thick brick walls are plastered and white-washed within and without like the Colonial Dutch houses. The ceilings under the main roof are coved in concrete.

The somewhat peculiar plan is partly due to the retention of the old foundations and partly to an arrangement by which the windows of the principal rooms obtain an uninterrupted view of the surrounding scenery, in accordance with the ideas and wishes of the owner, to whom the mountain and the old oak-trees were of much more importance than any considerations of personal comfort.

The woodwork throughout, both decoratively and constructionally, is of teak, and the floors are supported by massive beams. The staircase is also constructed out of solid oak blocks built into the walls. The rooms generally are finished in whitewash, with the exception of the main living-rooms, which are panelled up to the ceiling. Java teak was used in the old Colonial houses at the Cape. Employed with white plaster, and kept away from the grey or yellow oak, teak is a very beautiful wood, and is especially appropriate



THE DINING-ROOM

September 1911

GROOTE SCHUUR



THE HALL

for wide panelling. There was no suitable South African wood available for general building, or it would have been used.

The furniture of the house consists mainly of old Colonial examples, some of which were brought out by the Dutch and Huguenot settlers; most of the furniture, however, was made in the colony, of South African or East Indian timber. The South African wood which was most used was stinkwood—a nearly black wood with a lustrous surface when polished, and hard, heavy, and elastic. In these hardwoods the rococo enrichments of European models were necessarily omitted; and the simplified designs, with wide panels and bold curves, are very satisfying. Some modern furniture was also made at Cape Town, in Cape and Rhodesian woods, for the present house.

Two thatched roofs having been burnt off, prudence demanded a tiled roof. A specially

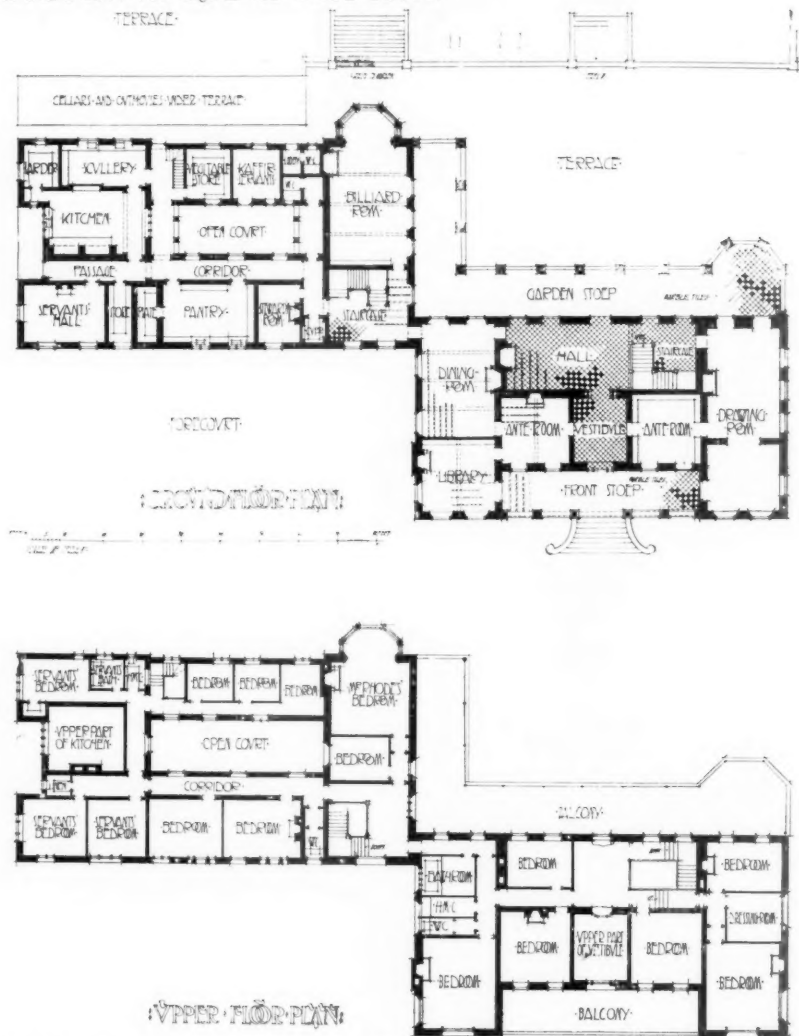
thick rough-textured hand-made English tile was used.

Nearly all the metalwork, including the bronze railing to the cornice of the stoeps, was made by an artisan in Cape Town.

The house is rich with old brasswork, glass, and Oriental china—such as were the household utensils of the old Colonists, and these things are largely used for their original purpose at the present day.

Cecil Rhodes's ideas in architecture were—a massive simplicity of design, the employment of local hand-craftsmanship when possible, and the putting of everything to use, old or new.

GROOTE SCHUUR, CAPE OF GOOD HOPE



HERBERT BAKER, F.R.I.B.A., ARCHITECT



VIEW FROM BACK STOEP

GROOTE SCHUUR



Servants' Wing



Back Stoep

HERBERT BAKER, F.R.I.B.A., ARCHITECT

THE PRACTICAL EXEMPLAR OF ARCHITECTURE—LXI



THE manor-house of Drum is situated about four miles to the south-east of Edinburgh. It belonged formerly to an ancient Scottish family called Somerville, the founder of which, William de Somerville, came into Scotland in the reign of David I. The king made him Lord of

Abbey Church of Holyrood, maist of the nobilitie and gentrie in toune being present, with two hundred torches." It was a grandson of this Somerville who built Drum in 1698. Whether it was entirely rebuilt or only altered about 1737 I have been unable to determine. As the work stands, however, it is doubtless of the eighteenth century. William Adam, the father of the more famous architects, is said to have built it. The front is



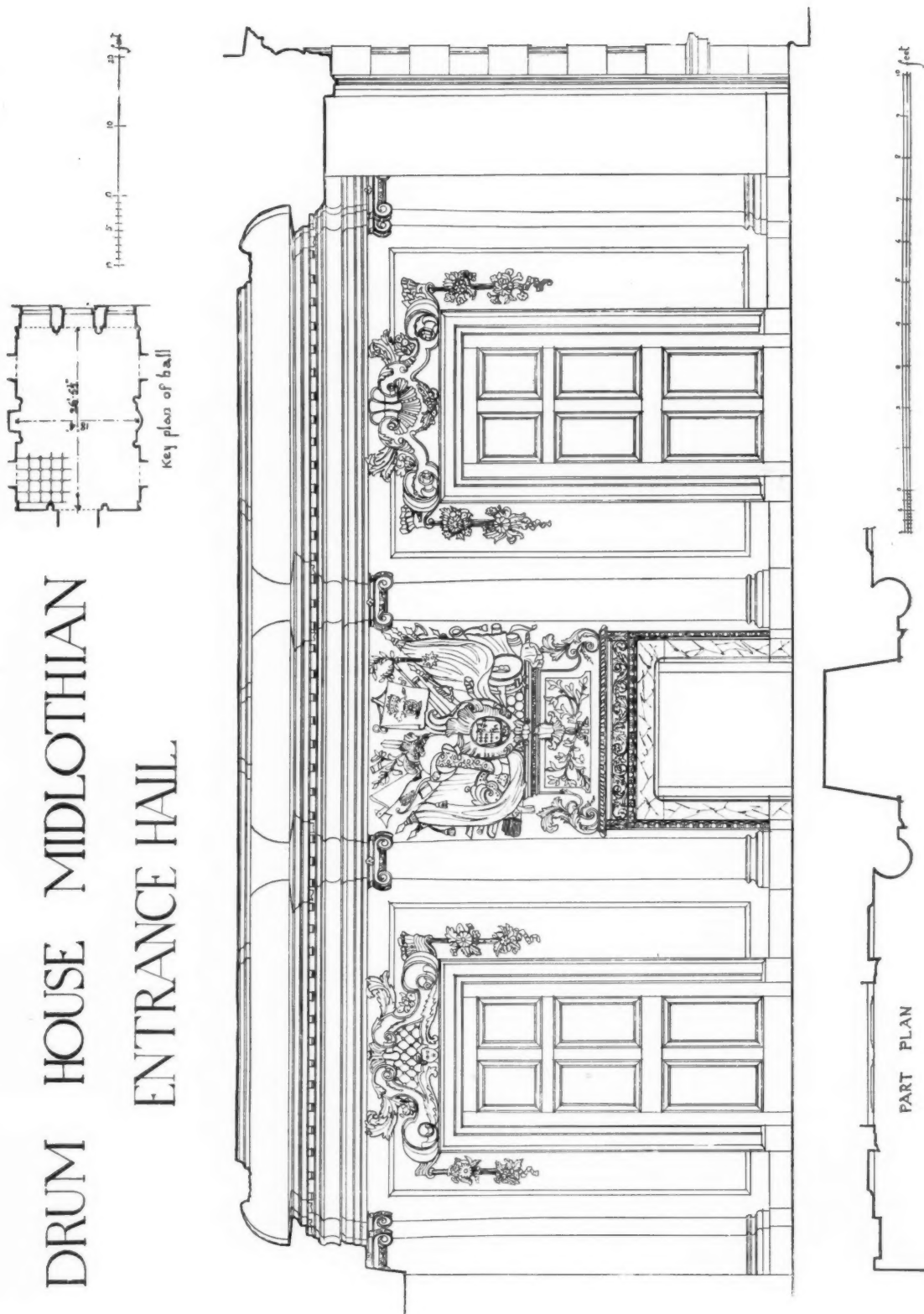
CHIMNEYPIECE IN ENTRANCE HALL, DRUM HOUSE, MIDLOTHIAN

Carnwath, and his descendants through several centuries figured in many high places. Unlike most titled Scottish families, they always remained loyal to the king and country. "James Somerville of Drum" (twentieth in descent from Sir Walter Somerville) "and tenth lord of that ilk," says the "Memorie of the Sommervilles," "died at Edinburgh, 3rd January 1677, in the 82nd year of his age, and was interred by his ladyes syde in the

interesting; it is composed of a central block with wings and side pavilions. A symmetrical curved stair leads up to the door in the middle. At a glance it looks as if it had been designed by Gibbs.

But it is only the entrance-hall with which this brief note is concerned, and that is not unworthily dedicated to a race of warriors.

A distinguished architect of the eighteenth century has written, defending a too lavish use of



DRUM HOUSE MIDLOTHIAN
ENTRANCE HALL

PART PLAN

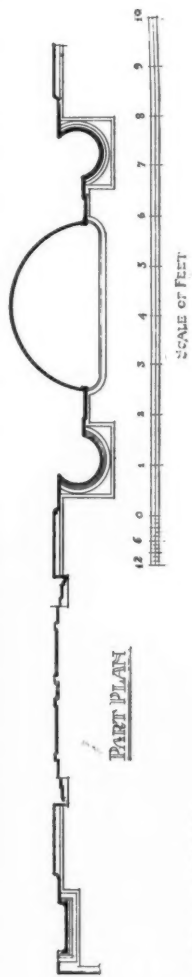
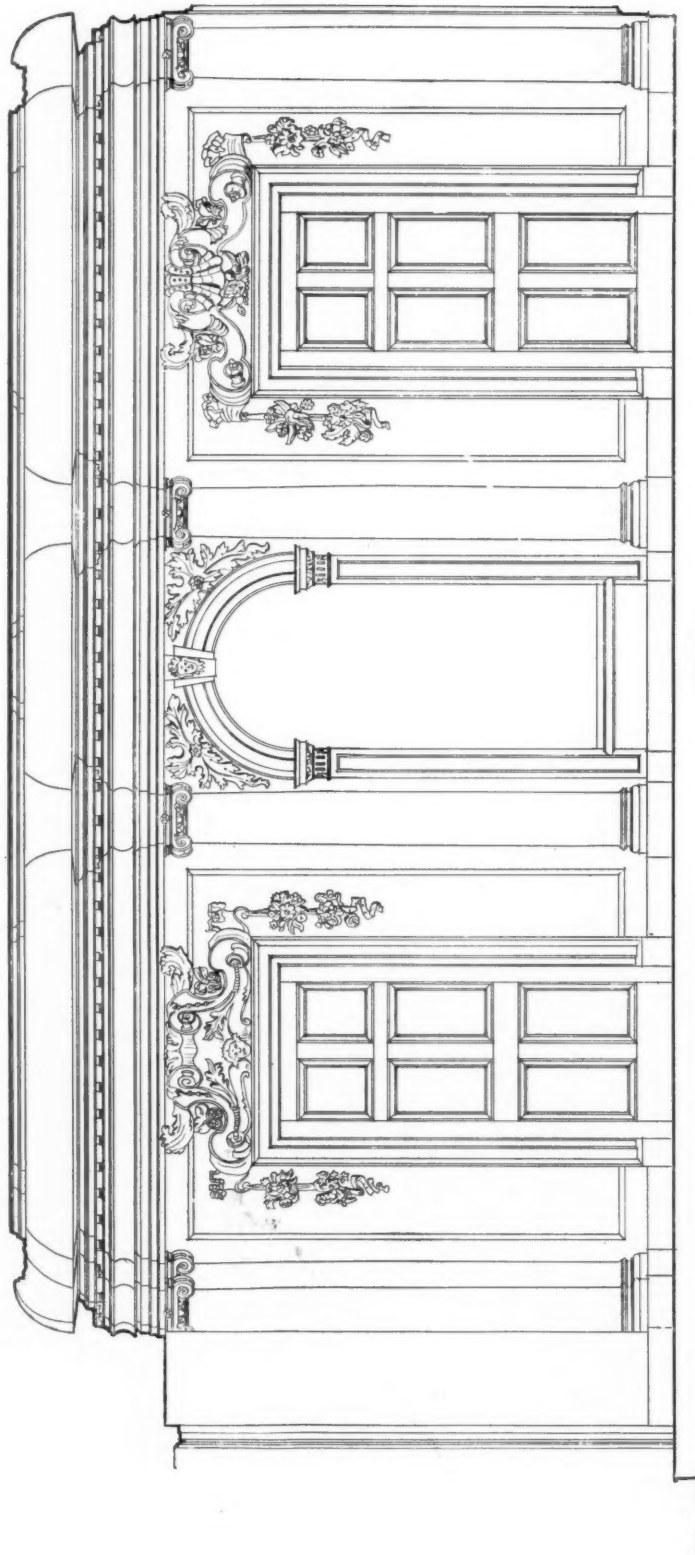
MEASURED AND DRAWN BY S. DAVIDSON

THE PRACTICAL EXEMPLAR
OF ARCHITECTURE



ENTRANCE HALL, DRUM HOUSE, MIDLOTHIAN

DRUM HOUSE MIDLOTHIAN ENTRANCE HALL



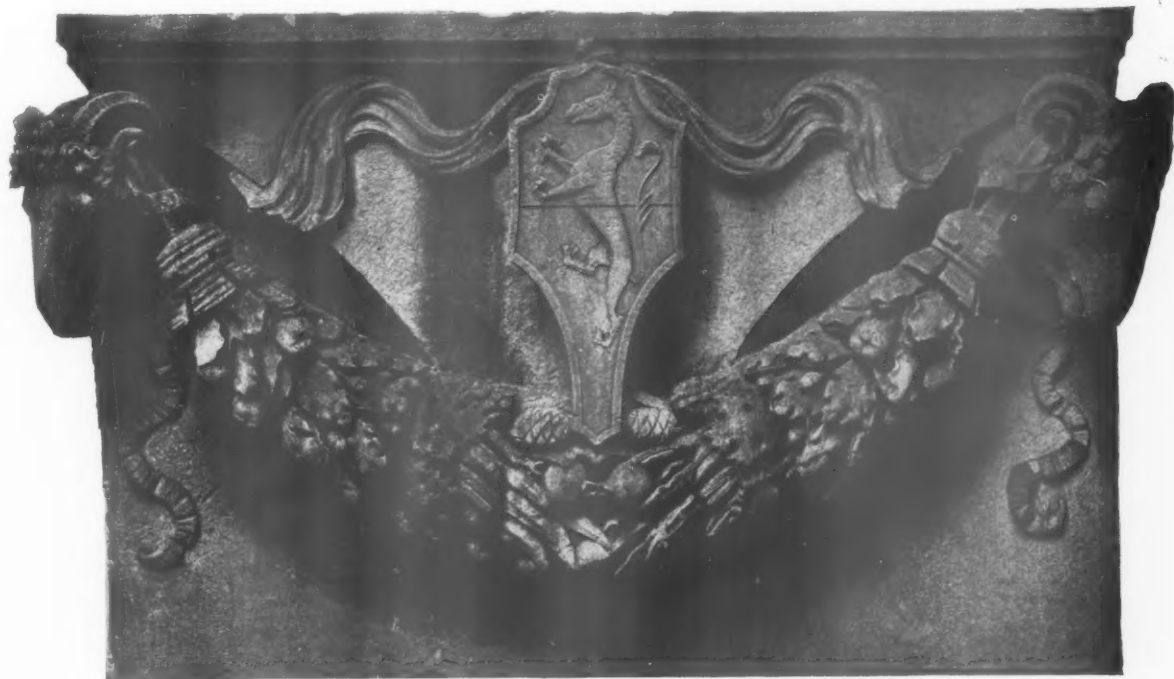
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THE PRACTICAL EXEMPLAR OF ARCHITECTURE

ornaments, that if one's client be a seafaring man he will demand ornaments of shells, dolphins, anchors, ships, cables, chains, and all the various implements of his calling, to ornament his home. Similarly, if he be a soldier he will have the trophies of war, the trumpets, drums, spears, flags, and other military devices, carved about his dwelling. This architect, wise in his generation, advises that it is best to let clients have their will, but—their riot has to be controlled by art. How art is to do it he does not suggest. There is a certain riot in the ornament of the entrance-hall at Drum, but it is very interesting in spite of that. If it had been built in England it would all have been carved in limewood or oak. As it is, it is executed in plaster. The hall is an apartment half as long again as it is wide, and of a rather low proportion, which is further emphasised by the fact that the entablature does not finish against the ceiling, but is separated from it by a cove. On one of the long sides is the fireplace flanked by columns. Right and left are disposed mahogany doors. The side opposite is similar, but having a circular-headed niche instead of the fireplace in the centre. At each end is a wide flat archway with pillars at each side leading to two apartments. One of these rooms is the vestibule, and the other

the staircase hall, which contains a winding open stair. The walls between are sufficiently thick to allow of cupboards being put in them, the doors of which show in the views. Over the fireplace is an elaborate composition in high relief wherein the manifold emblems of war are displayed. The overdoors are perhaps more purely ornamental—the scrolls are beautifully drawn, and carried out with great vigour. The fine finish of the eyes is very noticeable. Much ingenuity and skill is displayed in their design, which is varied for each door. The cornice is enriched with plain console blocks, and on the ceiling, at the junction of the cove, is a raised band enriched with a kind of lozenge and rosettes. In a word, a great part of the charm of the room, and it is no slight one, is due to the kind of barocco richness in the ornaments—the plasterwork; but the rich mahogany doors add a note of quietness which tempers the otherwise too great riot of the overdoors and mantelpiece. Fine carving which fits into the roof groins is used like a kind of cresting to top the cupboard doors—trophies of war and the glory of it. The general note, however, is homely; like many old rooms, it would be a pleasant place in which to live. The long race of the Somervilles came to an end in the middle of the last century.

J. M. W. H.



BALCONY CORBEL IN STONE (ITALIAN, FIFTEENTH CENTURY)
FROM THE MARCOTO COLLECTION

THE ALTERATIONS TO BURLINGTON HOUSE, PICCADILLY

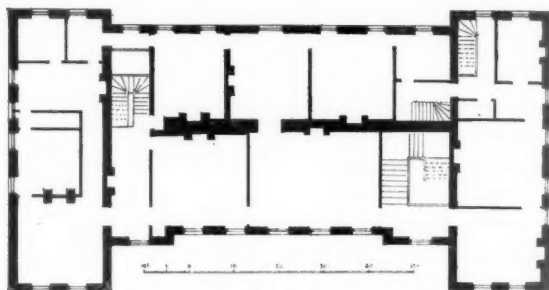
BY R. PHENÉ SPIERS, F.R.I.B.A., F.S.A.



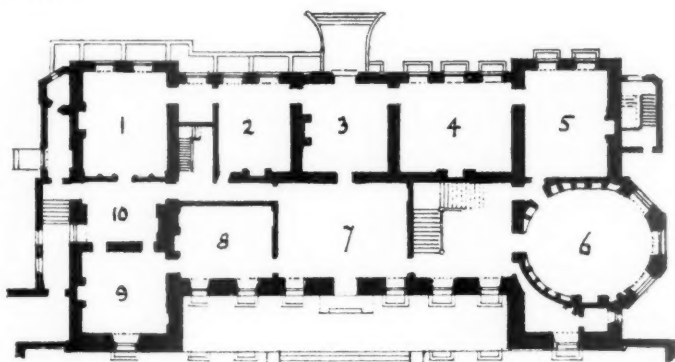
IN 1904 two articles were published in *THE ARCHITECTURAL REVIEW* dealing with the history of old Burlington House, from its erection in 1665 to 1894. One of the chief difficulties then experienced was the absence of any plans of the first floor prior to 1854, when, having been acquired by the Government, plans of both the ground and first floors were made and deposited in the Office of Works.¹

These plans were reproduced as Figs. 18 and 19 of the second article (Nov. 1904). The transformation of the first floor commenced by Lord Burlington about 1716, and the subsequent changes made by Lord George Cavendish in 1817-20 were quite unknown until about a year ago, when a fairly complete set of plans was found in the basement of the Royal Academy. These plans, some of which may date from the seventeenth century, throw an entirely new light on the history of por-

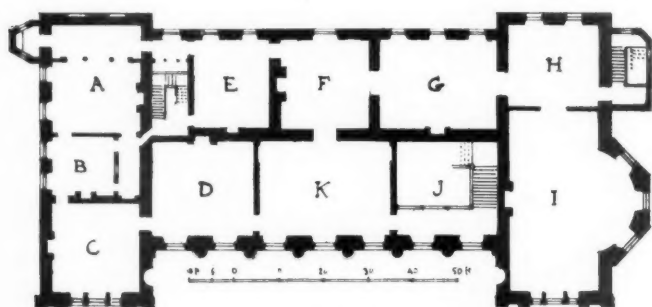
¹The date of 1820 as attached to these plans in the first description is incorrect, as between that date and 1854 other changes were made.



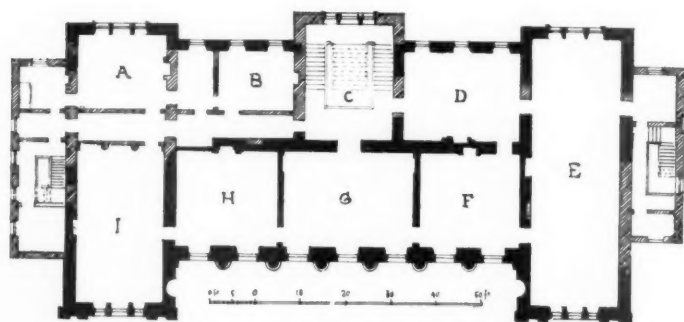
1.—FIRST-FLOOR PLAN OF OLD BURLINGTON HOUSE AS BUILT BY SIR JOHN DENHAM



2.—GROUND-FLOOR PLAN OF BURLINGTON HOUSE AS MEASURED BY S. WARE (1812)
1, 2, bedrooms; 3, ante-room; 4, drawing-room; 5, dining-room; 6, library; 7, hall; 8, parlour; 9, business-room; 10, ante-room



3.—PLAN OF FIRST FLOOR AS RE-ARRANGED BY LORD BURLINGTON
A, bedroom; B, dressing-room; C, D, E, bedrooms; F, ante-room; G, dining-room; H, ante-room; I, ball-room; J, staircase; K, saloon



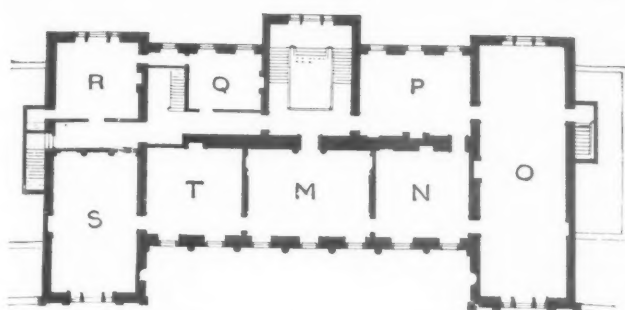
4.—PLAN OF FIRST FLOOR AS RECONSTRUCTED BY LORD GEORGE CAVENDISH
A, Lord and Lady Cavendish's bedroom; B, dressing-room; C, principal staircase; D, drawing-room; E, ball-room; F, small reception-room; G, saloon; H, ante-room; I, State banqueting-room

tions of the building with which it is proposed to deal in the present article.

Two plans of the ground floor, Figs. 6 and 7, were given in the articles of 1904, and dated 1667 and 1717 respectively.

The first, taken from *Vitruvius Britannicus*, was incorrect as regards the principal staircase, which was reconstructed by Lord Burlington and increased in size, as then shown on Fig. 7; the service staircase, in the north-east corner, is not shown in its correct position, according to the early plans just found, of which the plan of the first floor is shown on page 123. The ground-floor plan of 1717 appears to be correct, but it takes no cognisance of the library shown in Fig. 2, an elliptical room, the construction of which necessitated the pulling down of a portion of the east wall of the eastern wing and the building of an immense projecting bow-window. It was thought at first that this addition was made about 1780, as no mention had ever been made of so important

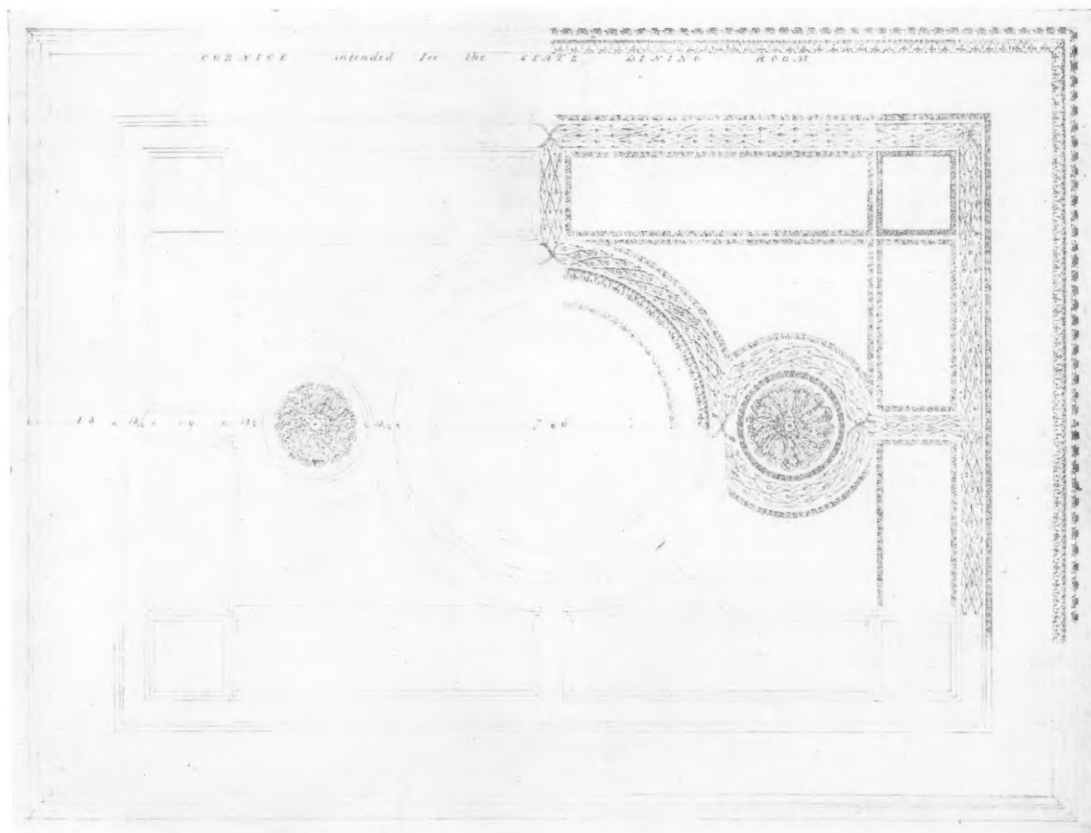
THE ALTERATIONS TO BURLINGTON HOUSE



M, saloon; N, reception-room; O, State ball-room; P, drawing-room; R, Lord and Lady Cavendish's bedroom; S, State banqueting-room; T, ante-room
5.—FIRST-FLOOR PLAN OF BURLINGTON HOUSE (1820)

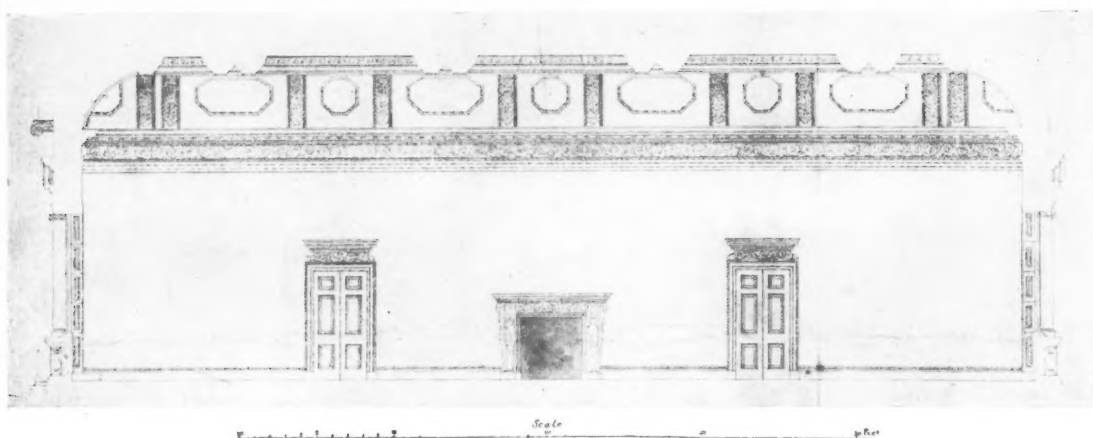
a change in Lord Burlington's time, and it seemed incredible that in the second volume of *Vitruvius Britannicus* a revised plan should not have been given, showing those changes in the main front which were carried out by Colin Campbell, who completed that work. Further, the projection of a bow-window on one side only of an otherwise symmetrical structure with ample space all round to judge of its effect seemed to be contrary to Lord Burlington's principles. As, however, on the ground floor it would have been partially masked by passages of communication from the buildings in the front court, it might

have passed. But the plans just found show that it was carried up through the first floor and constituted the principal central feature of the original State ball-room, which occupied about two-thirds in depth only of the east wing. There is, unfortunately, no evidence as to the date of this important change, but as the plans show that the present library of the Royal Academy—which was thought to have been the State ball-room of Lord Burlington—turns out to be the work of Lord George Cavendish in 1818, and there must have been a large reception-room of some kind in Lord Burlington's time, we can only arrive at the conclusion that it formed a part of the transformation which he effected when he rearranged the whole of the floor to constitute what the Italians would call the "piano nobile." The original plan of the first floor is shown by Fig. 1. It may not have been drawn till the commencement of the eighteenth century, when Lord Burlington succeeded to the property, but it represents the plan of the first house as built by Sir John Denham. It is known that the transformation of the interior was carried out by William Kent, and probably shortly after his return to England with Lord Burlington in 1719; consequently, if we



6.—CEILING OF THE NEW STAIRCASE HALL OF LORD GEORGE CAVENDISH (1817)

THE ALTERATIONS TO BURLINGTON HOUSE



7.—LORD GEORGE CAVENDISH'S STATE BALL-ROOM
(NOW THE LIBRARY OF THE ROYAL ACADEMY): LONGITUDINAL SECTION

assume that the western side of Burlington House, in which the State bedrooms were situated, constituted the first change, in the following year the elliptical library and the State ball-room may have been commenced. The plan of the first floor as arranged by Lord Burlington is shown in Fig. 3. The rebuilding of the whole of the south front, with rusticated work on the ground storey and the semi-detached columns and the pilasters on the first storey, with new fenestration, has already been described in the first articles, as also the lowering of the window heads so as to allow of a cove being carried round all the rooms.

Commencing at the west end, the west wing on the first floor was devoted to the principal bedrooms, with a monumental approach to the most important, and a new service staircase occupied the site of the old one (see plan in Fig. 5). In the front portion of the central block the partition walls were arranged symmetrically with a new staircase on the right; in the rear portion a new wall was built on the right of the central room, and was carried down to the basement. In the eastern wing the front portion constituted the State ball and reception room, and it is difficult to understand that, having erected a magnificent staircase, Lord Burlington should have walled up the old doorway (which is shown in Fig. 1) leading to this wing, so that one has to pass through four other rooms before reaching the ball-room. It is true that he built a service staircase on the north-east side, but all his guests had to take a circuitous tour. The alterations, in fact, in this eastern wing might have been regarded as a dream which was never realised, but for a third plan, Fig. 4, which is one of the most interesting of the series. This was probably made by Mr. Samuel Ware,¹ the architect who built the Burlington Arcade for Lord George Cavendish in 1812-15, and it shows the

alterations made in 1816-18. These are shown in colour on the plan, and the parts hatched on Fig. 4 are on the plan tinted a bright red. In the east wing he destroyed the bay-window on both floors and rebuilt the wall on its ancient foundations: he took down the north wall of Lord Burlington's ball-room, and carried the new room out from the front to the back; replacing the two north windows by a three-light window, similar to that in the south front. He utilised the old doors and architraves with their own doors, cut through new doors leading to rooms on the west side, blocked up the old fireplace, and cut out a new one in the centre of the ball-room, building a new wing on the east side, with service staircase and lobby. He decided also to have a new staircase in the centre facing the entrance-hall, and accordingly destroyed Lord Burlington's staircase and inserted a new floor for the room now occupied as the Council Room of the Royal Academy. Before taking down this staircase, drawings were made of it, which are here reproduced. It was of simple design, with square newels, on which festoons were carved. The handrail was moulded and enriched with carving, and the balusters, also richly carved,



8.—CROSS-SECTION

¹ The watermark on the sheet of paper is 1811.

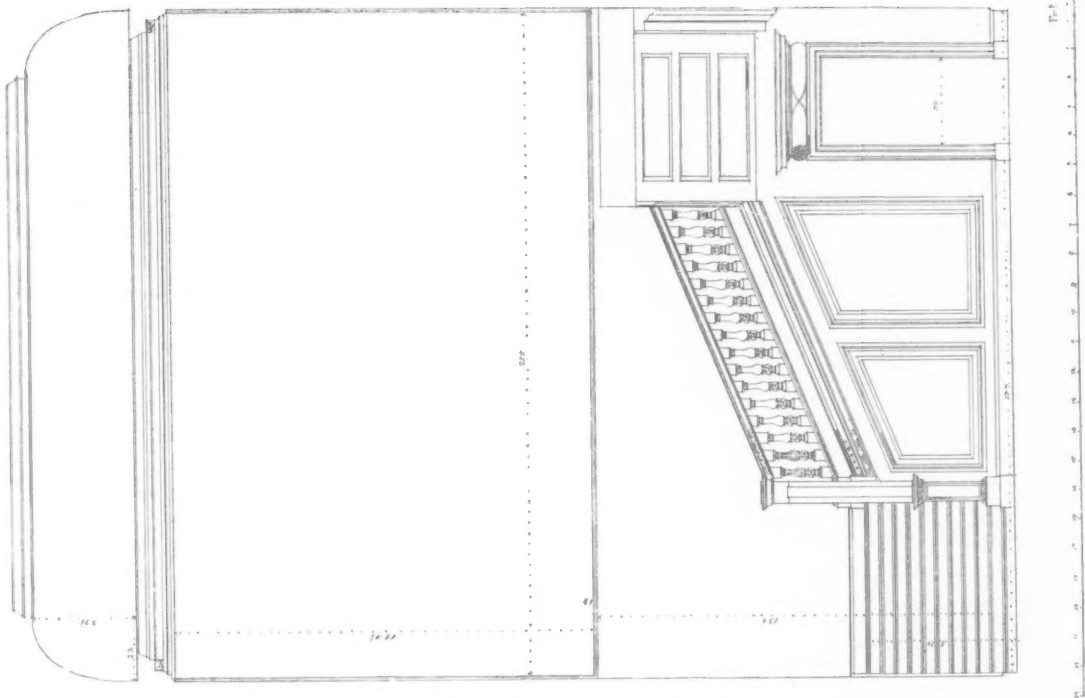


Fig. 10.

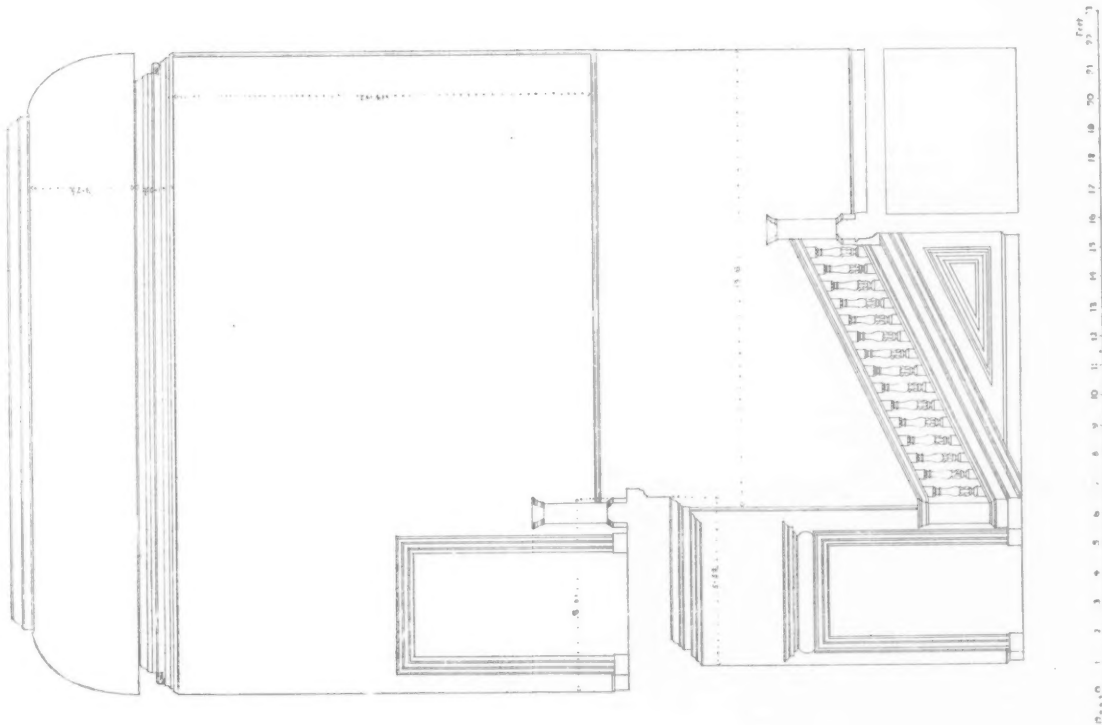


Fig. 9.

LORD BURLINGTON'S STAIRCASE

THE ALTERATIONS TO BURLINGTON HOUSE

being 4 in. in diameter and placed 7 in. centre to centre, have a much more solid appearance than that which is usually found in English work of this period. An architrave moulding enriched with carving runs under the string of the staircase.

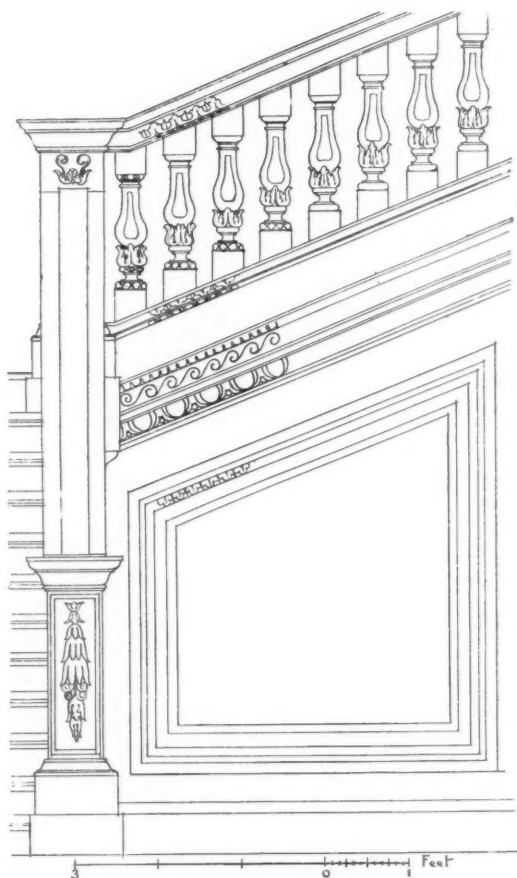
The other illustrations in this issue are—the sections of Lord George Cavendish's State ball-room, now the library of the Royal Academy, of which a photograph was given in the first articles as No. 13, and the ceiling of the staircase built in 1817. The centre panel of this ceiling is filled with a painting representing a female figure holding an elliptical shield, on which is a relief representing the head of Inigo Jones. This may possibly have been painted by Sir James Thornhill for Lord Burlington and have decorated the ceiling of the room which was enlarged by Lord George Cavendish to form the new staircase hall. The ceiling of the front room, the saloon, was also painted by Sir James Thornhill.

The new staircase of Lord George Cavendish projected some 6 ft. beyond the old north wall of the central block, and remains intact to the present day. Very important changes were made in the west wing: the internal walls and partitions were cleared away, and in the front part of the wing a banqueting-room was arranged, whilst in the rear was a bedroom with a triple window to correspond with the State ball-room window in the eastern wing. The service staircase also was removed and another staircase and two small rooms provided in a projecting block similar to that erected on the east side of the building. From 1868 to 1885 the banqueting-room was occupied as part of the first refreshment-room, the approach being from gallery No. 2; in the latter year it was restored by Mr. R. Norman Shaw, R.A., and now constitutes the dining-room of the President and Members of Council of the Royal Academy, being known as the General Assembly Room, the entrance doorway being placed in the centre instead of on one side as shown on the plan.

At a later period, between 1820 and 1854, the upper floor of the western outer wing was taken down, leaving a small projection only for the upper part of the service staircase, and a new service staircase was reinstated in the same position as the old one; a similar change was made in the projecting block on the east side (alterations shown in Fig. 5), but otherwise, except for the alterations made in 1886 already referred to, no further change has been made in the structure.

It now remains to say a few words about the painting, by the two Italian artists Sebastian and Marco Ricci, described in the first articles. As the banqueting-room was not built till Lord George

Cavendish's time, it is evident that the painting on the ceiling of that room must have been removed from some other place, and the only room large enough, taking into account the dimensions of the cove round, would be the original State ball-room, built by Lord Burlington. This probably gives the clue to the original position of the two great paintings, which now flank the walls of the new staircase built by Lord George Cavendish. These two paintings measure 15 ft. long and 11 ft. high, and, without the frames (in which they were enclosed by Lord George), would exactly fit the walls on each side of the chimney-piece in Lord Burlington's ball-room, where they would be well lighted by the windows of the great bow-window. It is just possible that this may account for the blocking up of the doorway from the staircase, to which reference has already been made. If we are right in assuming the ball-room to have been the latest work carried out by Lord Burlington and about 1720, the Riccis were then commissioned by him to decorate this room, possibly having already painted the ceiling over the original staircase, as described in the articles in 1904.



11.—DETAIL OF LORD BURLINGTON'S STAIRCASE

THOMAS IVORY

BY HARRY SIRR, F.R.I.B.A.



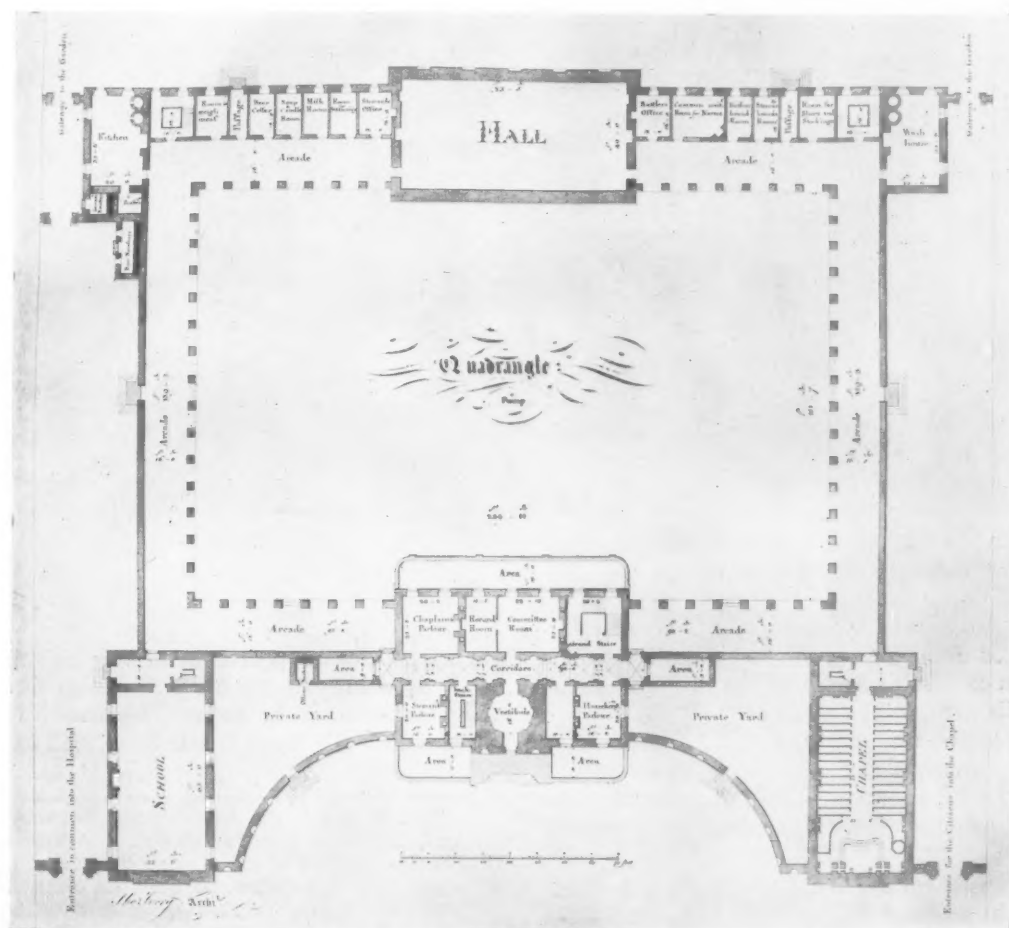
HE EARL OF CHARLEMONT introduced Sir William Chambers to Dublin, and Chambers subsequently did what he could for the advancement of James Gandon by bringing him to the notice of the noble earl.

Thomas Ivory, already established in the Irish metropolis, did not have the good fortune of this distinguished patronage. He made something of a name for himself, and is not forgotten in Dublin; but he is overshadowed by the contemporary architects of important public buildings, and his work is too little known to be appreciated in England. His principal work was the King's Hospital, commonly called the Bluecoat School, at Oxmantown, Dublin, of which the foundation-stone was laid on June 16th, 1773. So far as it was carried, the building was completed somewhere about 1780; its progress had been inter-

mittent owing to lack of funds. The design is well shown on Ivory's original drawings, twelve sheets in all, handsomely bound and presented by the Governors of the School in 1776 to His Majesty George III. They are now in the British Museum. Four are here reproduced.

Unfortunately the scheme had to be modified while the work was in progress. This meant the surrender of the cloistered quadrangle upon which Ivory was then engaged, and he so took to heart a direction to contract rather than increase the cost that he resigned the next year when the work was only half finished. His main conception of the building, however, was secured. One of their own members, John Wilson, Controller of the City Works, was then appointed by the Governors in his place. So much of the school as was carried out cost £20,000; to finish it as planned was estimated to require a further expenditure of £10,000.

The whole frontage is 300 ft. and faced with



PLAN OF THE PRINCIPAL FLOOR OF THE BLUECOAT HOSPITAL, OXMANTOWN, DUBLIN
THOMAS IVORY, ARCHITECT

THOMAS IVORY

Portland stone. The spire was commenced, though not completed, and Malton's view of 1798 purports to represent the complete spire as designed. Malton's drawing was obviously made from an amended design. The centre pile, of which the spire is the main feature, is 80 ft. by 58 ft. by 44 ft. high; the height to the ball under the vane was to have been 130 ft. The dimensions of the chapel have been given as 65 ft. by 32 ft. by 32 ft.

Simon Vierpyl, a sculptor employed by Lord Charlemont, was associated with Ivory in the work. There is a painting in the board-room, circa 1779, representing the conference for the

excellent workman. An ingenious turn led him to follow gunstock-making for the Ordnance, under Alderman Truelock, then chief gun-maker. He determined to pursue the study of architecture, and became acquainted with Bell Mires, who taught drawing. By close application he soon eclipsed his master, and was considered to be the best architectural draughtsman in Dublin. He became drawing-master to the Royal Dublin Society, and here Martin Archer Shee, afterwards President of the Royal Academy, was one of his pupils. Ivory was likewise appointed surveyor of the Revenue buildings, and held the two positions at the time of his death in 1786, at the age of 54.



PERSPECTIVE VIEW OF THE BLUECOAT HOSPITAL, DUBLIN
From Malton's "Picturesque View" (1798)

reduction of the cost of the buildings; Ivory in a maroon coat in the centre of the group is attentively listening to Vierpyl and the chairman.

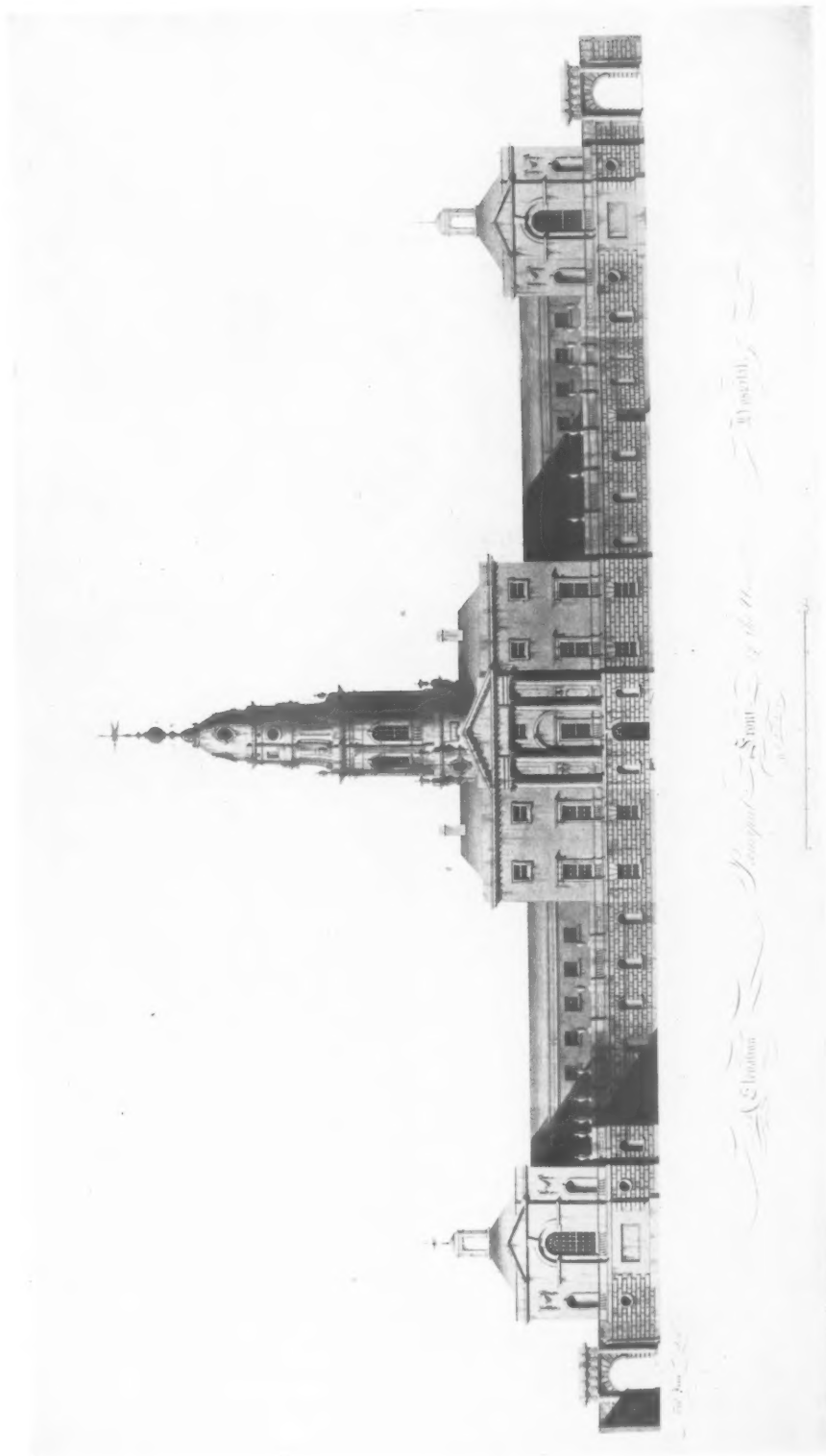
The plasterwork was by Charles Thorp, whose bill is extant. Other records of the Institution show that the several tradesmen were directly concerned without the intervention of a general contractor.

Thomas Ivory was a native of Cork and a man of great practical knowledge. He served his apprenticeship as carpenter and completed his time in Dublin. He was considered to be an

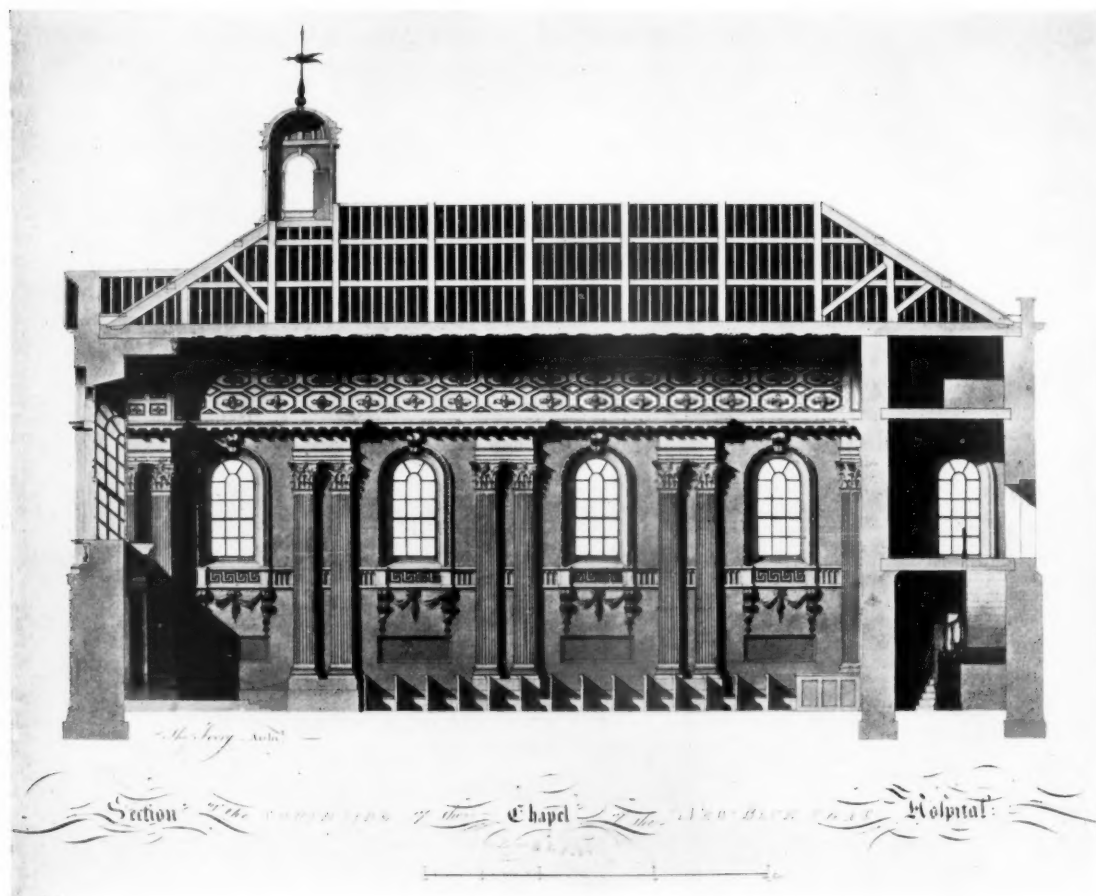
The Architectural Review

He had little or no opportunity of studying antique work; apparently he was never able to go abroad, and by what means he acquired his knowledge is unrecorded. His name is not mentioned in the "Dictionary of National Biography."¹

¹ A notice of Ivory in the "Architectural Dictionary" is gleaned from Warburton's "Dublin," 1818. Warburton has three or four lines only by way of biography referring to the School as Ivory's sole recorded work, but a long history of the Foundation describes the new building, mentioning that at one time the working drawings were in the possession of the Governors. The painting of the Resurrection over the chapel altar was by Waldron (1783), a Dublin painter of some note.



BLUECOAT HOSPITAL, DUBLIN



It is on record that he came forward with competitive designs on every occasion. He competed for the Dublin Royal Exchange, and was indebted to the exhibition which followed for considerable improvement in his style of drawing. It is also believed that he submitted designs for Newgate and the Four Courts. He built a bridge at Lismore and a few private houses in the country: one for Dr. Strues and another for Dr. Cleghorn of Kilkenny. In addition, he designed and carried out Newcomen House, opposite the Castle gates in Dublin, erected on the site of the mansion of the Earls of Cork for Sir William Newcomen, a Dublin banker. The plan was well contrived to suit the site.

In the competition for the Dublin Royal Exchange he was the only architect who submitted two designs. Sir William Chambers was coaxed by Lord Charlemont to compete, but Chambers excused himself, suggesting that the premiums were not sufficiently tempting. Sixty-one designs

were submitted in February 1769. Thomas Cooley, of London, gained the first premium, £100; James Gandon, of London, the second premium, £60; and Thomas Sandby, of London, the third premium, £40. Ivory and a few Irish architects were rewarded with pieces of plate.

Ivory was living in Harcourt Street, Dublin, 1780-5. In the Dublin Directory for 1786, the year of his death, his address is Ranelagh Road; and there is an appreciative notice in *Anthologia Hibernica* for 1793. This notice, very well written, accounts Ivory a man of extraordinary merit. At the same time it points out that if the ornament in excess had been spared on the fronts of his houses "they would have been more perfect," some of his designs partaking "too much of flipperry embellishments." None the less, considering the probable limitations of his field for study, his Bluecoat School compares very favourably with much contemporary work.

NEW LIGHT ON OLD SUBJECTS—VII THE ORIGIN OF THE DOMESTIC HALL

BY ALFRED W. CLAPHAM



THE invariable and, indeed, the only essential feature of the English mediæval house is the Great Hall. It is the centre alike of the castle and the manor-house round which the lesser buildings are grouped. In Saxon times the great or mead hall was, so far as the evidence goes, almost always built of wood and closely resembled in form and structure the great aisled barns, which have carried on the old tradition without a break almost to our own times. Some indication of their remote and semi-barbaric origin is to be found in the rude method of roof construction, for while something in the form of a truss is always visible, yet it is scarcely ever framed together to form a rigid whole. On the other hand certain peculiarities, born of a long and intimate acquaintance with the material used, are also observable, the most striking being the constant practice of planting the posts or uprights in the contrary position to that occupied when they were living trees, and thus preventing the rise of the moisture from the damp earth. It is a hall of this type that is described in the early Mercian poem of *Beowulf* as the scene of the great struggle with the demon Grendel.

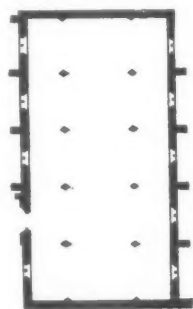
For some time after the coming of the Normans, the conquering race was little more than an army of occupation, a state of affairs which was unduly prolonged by the internecine warfare of the Great Anarchy. The direct outcome of this unsettled and unnatural state was the erection of the numerous Norman castles, built purely for defence, of which so many were subsequently destroyed by King Henry II. The Norman castle at this date consisted of a stone keep with a large enclosure or bailey, surrounded by a wooden palisade or stone curtain and occupied by the

timber dwellings of the lord and his retainers. It cannot be too much insisted on that the keep-tower hardly ever represents the ordinary dwelling-house of the lord of the castle. It was, in fact, only made use of for habitation when the stronghold was in a state of siege, and it is probable that their enforced residence there was little relished by its inmates, as the confined space and limited accommodation would lead one to expect. It is consequently futile to attempt to trace in the internal arrangements of the keep-tower the origin of the domestic hall. Even at the Tower of London, where the Conqueror or his successor built an immense keep, using the south-east angle of the Roman fortifications to enclose their bailey, a great hall was erected at an early date against the southern curtain.

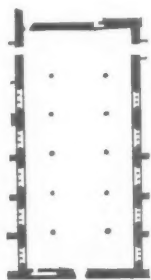
In three of the early Norman castles the great hall still remains standing, at any rate in part. At Richmond, Yorkshire, it adjoins the curtain on the south side, and is apparently of earlier date than the keep at Christ Church, Twynham; it stands on the east or river front of the castle; while at Wolvesley, by Winchester, the ruined Norman hall is ascribed to Bishop Henry of Blois.

The comparatively small number of halls of this date remaining is some evidence that the majority of these structures were of wood, and there is documentary evidence that in several important cases, as at Hertford and Pleshy, the halls were still of this material at the time of their destruction in the seventeenth century.

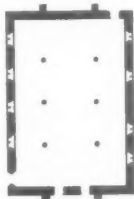
The Norman conquerors of England brought with them their own architecture, and must necessarily, at any rate at first, have introduced their own masons and craftsmen to carry it out. The wealth of the great Saxon abbeys was largely put to this use by their new owners, for the Norman prelates, accustomed to the glories of



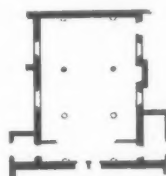
WINCHESTER CASTLE.



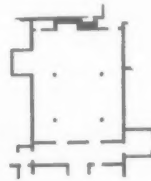
YORK GUILDHALL.



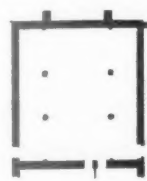
OAKHAM CASTLE.



ASHBY CASTLE.



HERTFORD CASTLE.



WARNFORD, HANTS.

THE ORIGIN OF THE DOMESTIC HALL

Jumièges and Caen, would not tolerate the insignificant proportions of Saxon building, and the result was perhaps the greatest era of local building activity the world has ever seen. The great Benedictine houses, whose numbers so largely increased in the first few decades succeeding the Conquest, built not only great churches but also conventual buildings on a corresponding scale. The conventual establishment consisted of the claustral block, occupied by the monks themselves, and grouped round a central cloister, and a number of subsidiary and outlying blocks of which the infirmary and guest-house were the chief, quite detached from the main building. All except the very richest monasteries found it impossible to reconstruct at once the whole of these buildings in stone, and consequently we find in many instances the claustral block only was erected in this material, while the infirmary and guest-house, as a temporary expedient, were constructed of timber. The truth of this is evidenced by the discovery in several instances (e.g. Kirkstall and Waverley) of the original posts of the early infirmary hall encased in later masonry.

Now, the domestic portions of a monastery fulfilled most if not all of the functions of a mediæval house, or rather cluster of houses, as in each case the claustral block, the infirmary, and guest-house possessed its great hall, its separate kitchen, and the usual adjuncts. At a somewhat later date in the abbot's or prior's lodging yet another complete dwelling was added to the list. With regard to the guest-house particularly, it was in intention and fact an ordinary dwelling-house on a large scale. The inviolability of monastic property even in the dark period of the Great Anarchy has preserved more trace of the early arrangement of these buildings than is to be found in most of the purely secular houses of the same early date. The superior wealth and greater culture of the Church tended to make it the leader in domestic architecture no less than in ecclesiastical. All through the Middle Ages the purely



GUILDHALL, YORK

secular-house plan showed a tendency to a closer approximation to the monastic type, until the quadrangular dwelling of the fifteenth and sixteenth centuries becomes almost its exact counterpart even to the cloister alleys on each side, the place of the great church being taken by the gatehouse. It is consequently amongst the monastic remains of the country, and not amongst the Norman keeps, that we are most likely to recover the early type of the domestic hall.

The conventual plan affords examples of two very different types of hall. The first is that almost always adopted for the great frater in the claustral block, and is a plain rectangular apartment solidly built of stone; the second type is found only in the infirmary or guest-houses, and is in the form of a nave with one or two aisles.

We have shown that the frater was part of the block first rebuilt by the Norman abbots and

priors. It was consequently built in stone after the Norman fashion by Norman masons. The infirmary and guest-halls on the contrary were commonly first constructed of wood, and consequently present all the features of native planning in that material. In most cases this latter class of building was subsequently reconstructed in the more durable material, but even then in many instances the original form was preserved, and stone columns and arcades like the aisles of a church took the place of the original barn-like structure of the Saxon type.

Turning now to the contemporary castle-building, we find precisely the same varying plans in common use. The three halls mentioned above, at Richmond, Christchurch, and Wolvesley, follow the model of the monastic frater, while the halls at Oakham, Warnford (Hants), and probably Westminster are examples of the aisle type, which survived in isolated instances right through the Middle Ages, one of the latest examples, the Guildhall of York, being an interesting return to the timber originals of this class of structure.

The aisled hall is so uncommon a feature in purely domestic architecture that a brief reference to the most important examples will be of value in this connection. Four examples at least remain intact, the well-known structure at Oakham (65 ft. by 43½ ft.) being the earliest. The great hall of Winchester Castle is a thirteenth-century building, five bays long (111 ft. by 56 ft.), and another example of similar date is to be found at Bishop Auckland, where, with the addition of a clerestory, it now does duty as a chapel. The Guildhall at York dates from the fifteenth century, and its long ranges of oak columns and handsome roof are exceedingly effective. The ruined examples include the halls of Ashby-de-la-Zouche (56½ ft. by 38 ft.) and Warkworth (58 ft. long, with one aisle only), the latter a thirteenth-century structure with a later porch and traces of a central hearth. Lastly the timber hall of Hertford Castle, which has entirely disappeared, bore a close resemblance on plan to the stone structure at Ashby Castle.

These halls are, however, chiefly of interest as examples of an ancient and discarded method of construction, and it is to the other type that we must turn for the true origins of the domestic hall.

The finest remaining example of an early monastic frater is to be found at St. Martin's Priory, Dover. It forms a hall 101 ft. long by 27 ft. wide, and is lit by a range of eight windows on each side. Though St. Martin's was never more than a cell of Christchurch, Canterbury, these dimensions compare favourably with those of the secular buildings of the same class. Christchurch Castle was 70 ft. by 25 ft., and Scolland Hall, Richmond, 79 ft. by 26 ft. Wolvesley Castle hall was, how-

ever, larger, being 135 ft. by 29 ft. In the internal economy of the monastic frater no less than in its plan we may recognise the prototype of the domestic hall. At the east end was the dais for the abbot's table, at the west the screens masking the entrance from the kitchen and cloister. It has been asserted that the Norman builders placed the windows of their halls high in the walls for fear of draughts, but in the monastic frater we find them in the same position, for the adjoining pent-house roof of the cloister prevented any other arrangement, and here again it seems likely that the secular but copied the monastic fashion.

A characteristic feature of the later monastic frater-house is the reader's pulpit from which one of the brethren during meal time read edifying extracts from the lives of the saints and similar works. In the Norman fraters, however, this feature seldom appears in structural form. There is no trace of it at Dover, and none likewise in the plans of Lewes and Castle Acre. In the late twelfth century, however, it became universal, and is generally enclosed in a square projection near the dais end of the frater, and approached by a flight of stairs in the thickness of the wall.

In position and outward form it approximates closely to the domestic oriel, and one is tempted to suggest it as the true original of this much-discussed feature of the secular plan which, it may be noted (like the pulpit itself), never appears in early work. In any case the beautiful oriel formerly existing in the infirmary at Easby Abbey is one of the earliest known examples of the feature, and implies its monastic origin.

One other point may be noted in conclusion. According to monastic rules, the frater was never supposed to be artificially heated, and consequently it was left to the unaided secular mind to invent something new, or to adhere to the ancient semi-barbaric form of the central hearth. The secular mind chose the easier course, and only in occasional instances like that at Christchurch do we find a proper fireplace and chimney in the great hall.

Even the final destruction of the monasteries, under Henry VIII, did not entirely terminate their influence on English domestic work. Numerous abbeyes and priories, of which Ford and Laycock are familiar examples, were transformed into dwelling-houses by their first lay proprietors. After the destruction of the conventual church, the claustral block, with one or more of the cloister alleys retained, and the chapter-house used as a private chapel, became the prototype of a numerous class of houses which remained in general favour throughout Elizabethan and Jacobean times; and even in the throes of dissolution, monasticism left a deep and lasting mark on the architecture of the country.

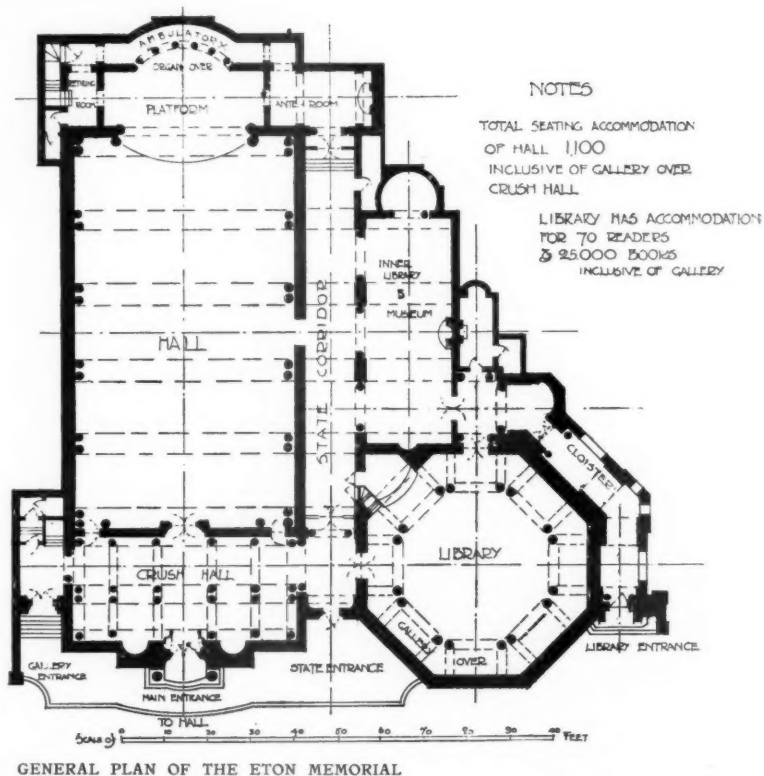
CURRENT ARCHITECTURE

THE ETON MEMORIAL



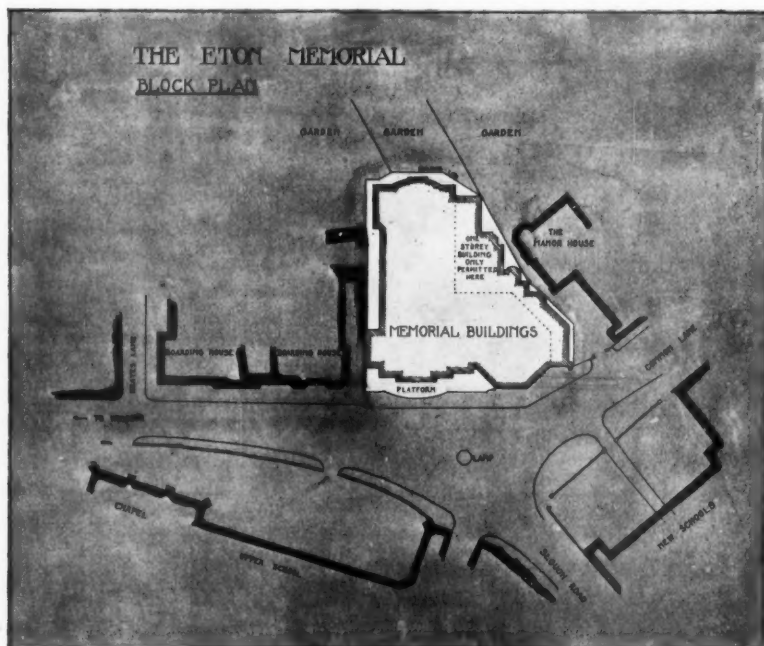
MEETING of old Etonians was held at the Mansion House

on July 10th, 1902, for the purpose of deciding what steps should be adopted for the erection of a memorial to Etonians who had taken part in the South African war. The first motion, moved by Lord Rosebery, "That we desire to perpetuate the memory of those Etonians who have taken part in the war in South Africa," was carried unanimously. The next motion, expanding a portion of Lord Rosebery's, met with the same happy reception. This was worded: "That the memorial to those who have fallen in the South African war should take the form of (1) a record of names in the College Chapel; (2) a commemorative monument in an appropriate position; and (3) a building worthy of the school, including a library and hall." We are here concerned only with the third portion of the memorial.



At the same meeting the Rev. Edmund Warre, D.D., then head master of Eton, and since appointed Provost, in his speech commending the scheme, said: "With regard to the memorial hall, the idea of which has been attributed to a certain extent to myself, ever since I have been

head master—nearly eighteen years—I have been wishing to have a place where I could see the school. . . . There is no place where we can gather the whole school together either to hear the head master, or some important person, such as a statesman or a soldier, who would wish to see all the boys, and all the boys to see him. . . . The place should be a glorious place, where the busts and portraits of old and eminent Etonians can be placed. Upper School is full. Again, it should be a place where we can have all the meetings we want. . . . But it is not the hall only that I wish to plead for, though I am sure if this meeting will do what I hope it will do, that it will be the pride and glory





THE ETON MEMORIAL: EXTERIOR OF LIBRARY
LAURENCE K. HALL, F.R.I.B.A., AND SIDNEY K. GREENSLADE, A.R.I.B.A., ARCHITECTS

Photo: "Architectural Review"

of future generations of Etonians. I wish also to plead for the school library, which is very greatly needed. It is now in two small rooms, which I want badly for schoolrooms, and it is not a dignified place for the number of boys who want to read. . . . I think this is a unique opportunity of linking the memory of those we wish to honour with a building the exterior and interior of which will be such that it cannot possibly be mistaken for anything else but a great memorial."

As the outcome of this meeting, there was appointed a Committee of Taste, who in their

final instructions to the architects laid it down that the memorial buildings should contain a hall to seat about 1,100 persons, a school library, and a small classical museum; the hall to have its axis at right angles to the road, and not to have any rooms under it.

The site, which was presented by the college, has a frontage of 150 ft., gradually narrowing to 70 ft., in a depth of 170 ft. In order to carry out the above instructions adequately, it was necessary to purchase a small strip of land on the Manor House side, to obtain concessions as to the height

CURRENT ARCHITECTURE

of the buildings at the back of the site, and to negotiate a re-arrangement of boundaries on the south or Keats Lane side.

The accompanying plan shows to what extent the architects have succeeded in obtaining a dignified lay-out on so irregular a site, and explains sufficiently the disposition of the rooms.

The school hall is approached from the street by the main doorway, leading through a low-vaulted entrance hall, 53 ft. by 25 ft. The walls are of Portland stone, and there are coupled Ionic

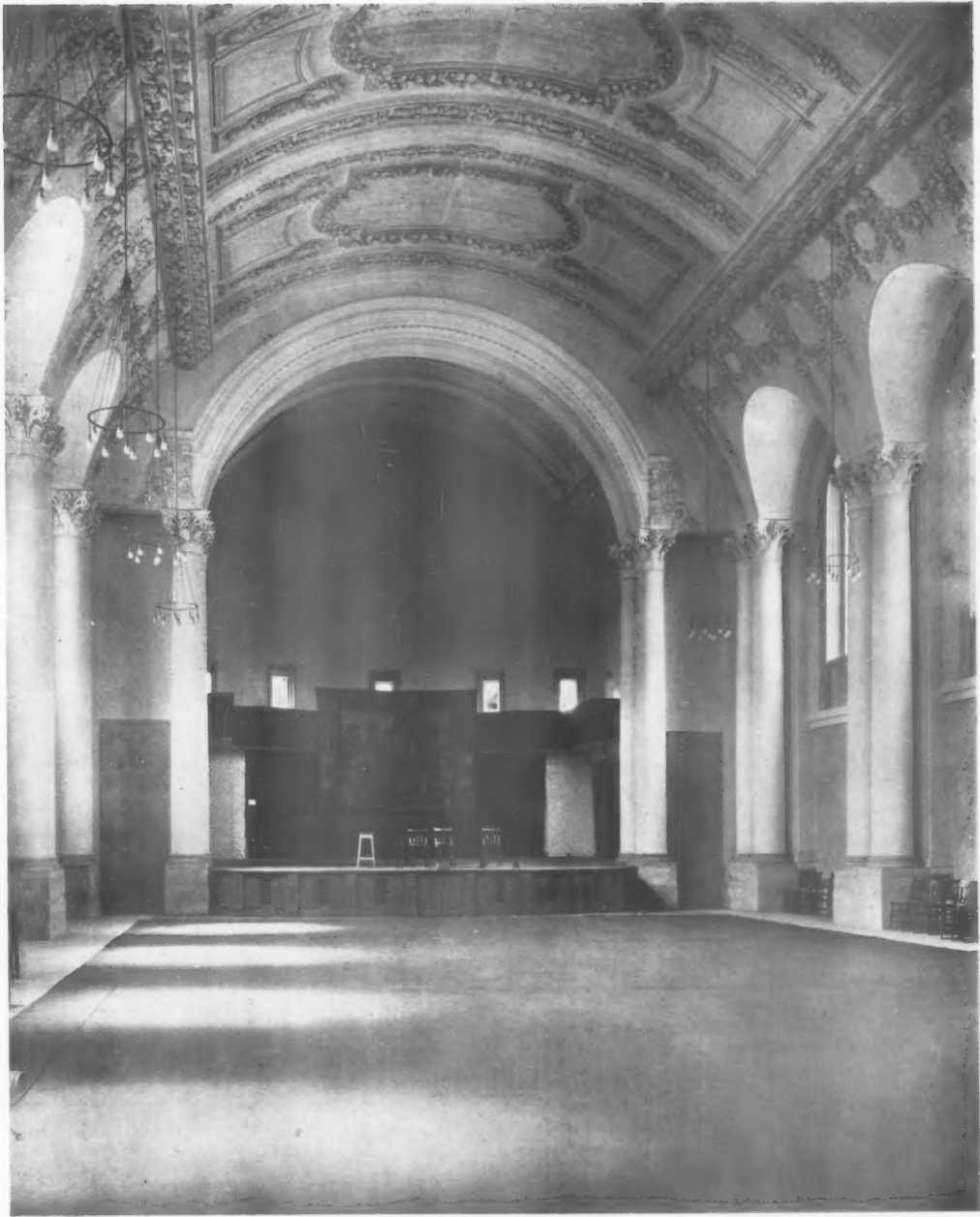
columns (also of Portland stone), dividing the space into ten bays. Four wall-niches have been formed, and in them have been placed bronze figures representing four manly virtues. The figures, modelled by Mr. Arthur Broadbent, give scale and help the composition.

The school hall, including its gallery at the east end (over the crush hall), and its platform at the west end, is 142 ft. long, the width being 53 ft. and the height 44 ft. to the crown of the barrel ceiling. The body of the hall between the platform and gallery



THE ETON MEMORIAL: MAIN ENTRANCE DOORWAY TO HALL

Photo: "Architectural Review"



THE ETON MEMORIAL: INTERIOR OF HALL, LOOKING TOWARDS STAGE

Photo: "Architectural Review"

arches is 90 ft. long, and this space is divided into five bays by coupled Corinthian columns, with a circular-headed window arranged in each bay. The oak screen at the east end of the hall was erected to the memory of Miss Jane Evans, whose portrait by Sargent hangs on it.

The platform end and side walls of the hall are at present unfinished, the intention being that each bay shall be panelled in oak up to the level of the stone window-sill: only one trial bay—the gift of Lord Plymouth—has been completed. The central bay on the south side, which contains the first stone, is to record on its panels the names

and regiments of the 129 boys to whom the buildings are a memorial. Above the stone will stand the bust of Queen Victoria, presented to the school by Lord Cadogan; while in front, within a specially-designed table, will be an illuminated roll of honour containing the complete list of the old boys who took part in the war.

Above the ambulatory at the back of the platform, and filling also the side recesses, it is hoped to have an organ, with movable choir and orchestra seats in front of it. The supporting walls and columns should be panelled in oak, and between the columns tapestries might be hung in order to

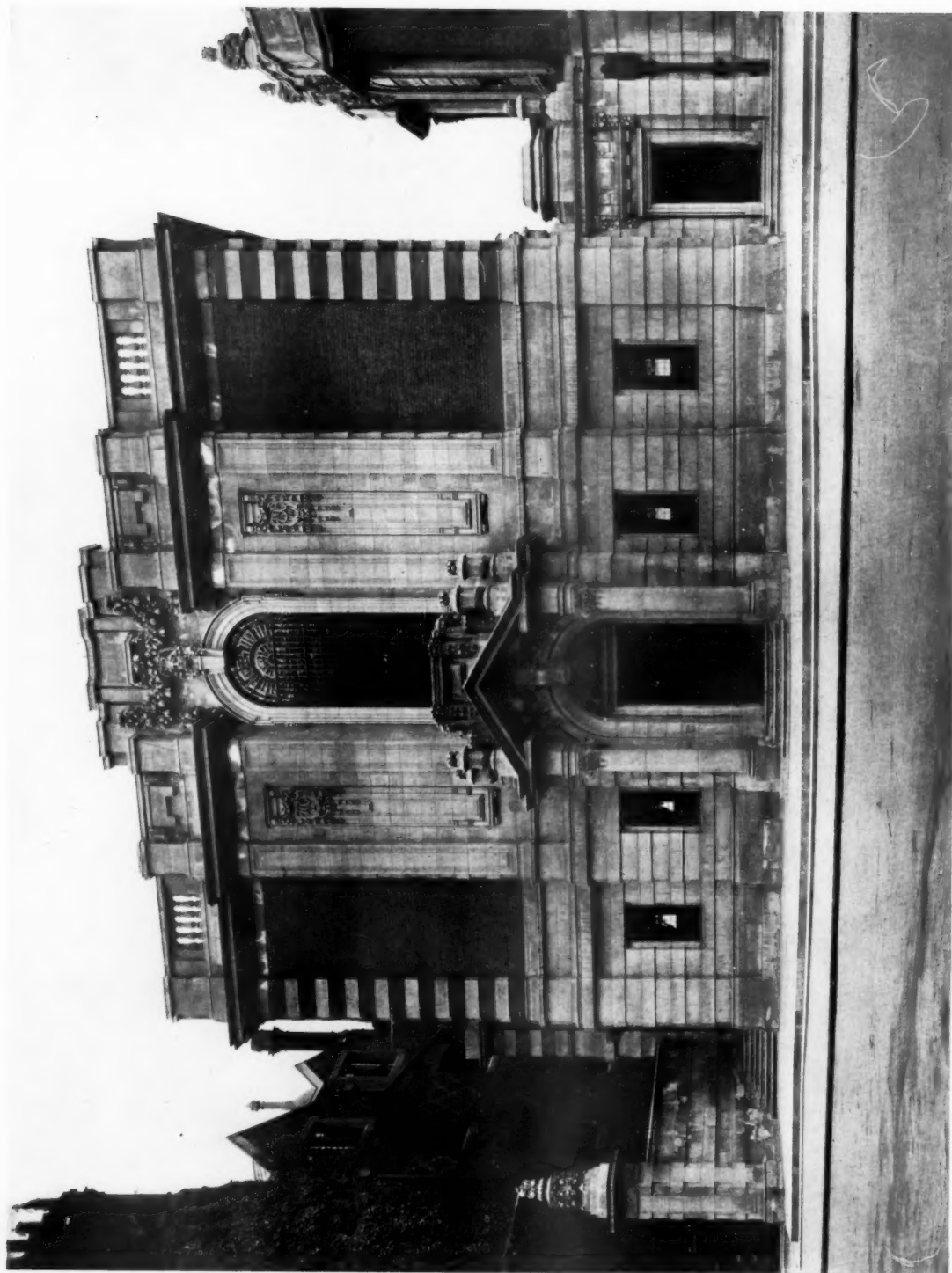
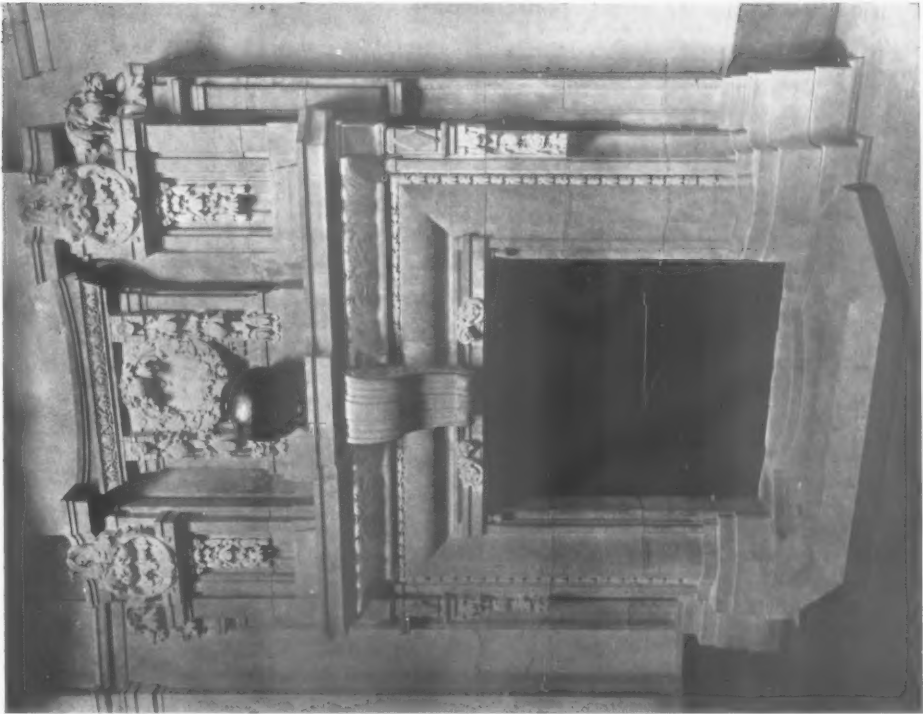


Photo: "Architectural Review"

THE ETON MEMORIAL: EXTERIOR OF HALL.
LAURENCE K. HALL, F.R.I.B.A., AND SIDNEY K. GREENSLADE, A.R.I.B.A., ARCHITECTS



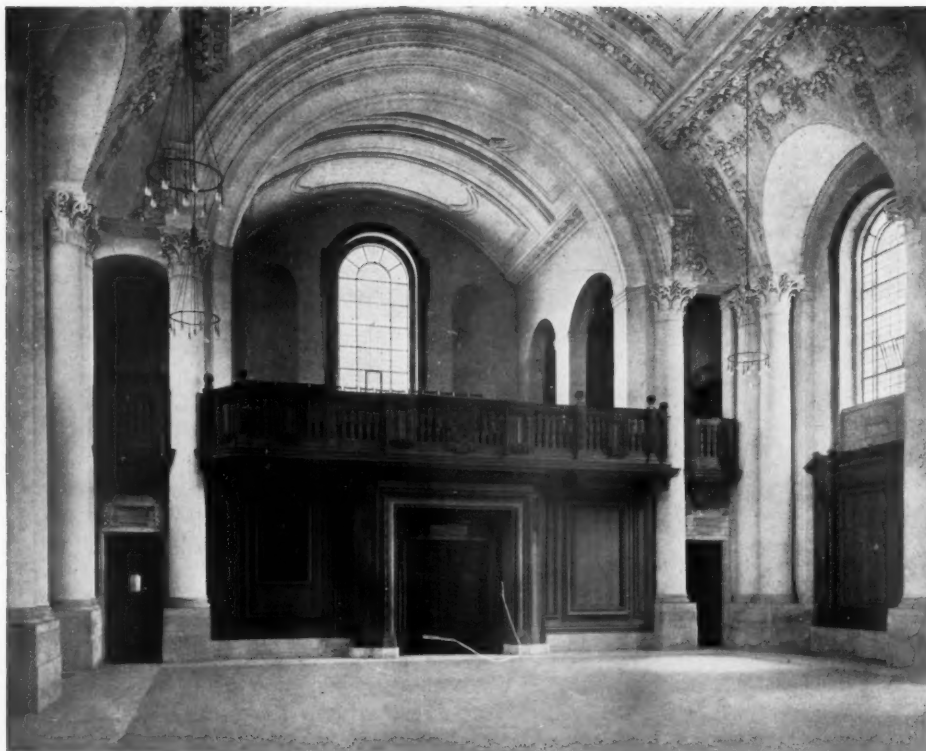
Photos: "Architectural Review"
Stone Chimneyplace in Museum



Detail of Carving on Screen in Hall

THE ETON MEMORIAL

CURRENT ARCHITECTURE



Interior of Hall, looking towards Screen and Gallery



Cloister Entrance to Library

Photos: "Architectura! Review"

THE ETON MEMORIAL

The Architectural Review



Photo: "Architectural Review"

THE ETON MEMORIAL: CRUSH HALL
LAURENCE K. HALL, F.R.I.B.A., AND SIDNEY K. GREENSLADE, A.R.I.B.A., ARCHITECTS

September 1911



THE ETON MEMORIAL: WEST END OF HALL

screen off the ambulatory from the platform. Nothing, however, has yet been settled with regard to walls or platform, so that we may express a hope that while considering the conflicting claims of the various purposes to which the hall may be put, the premier cause of its erection will not be lost sight of. The hall has been used for addresses, concerts, lectures, lantern shows, Fourth of June speeches, stage plays, examinations, and for a banquet; and it is not a simple problem to complete the fittings so as to make the interior satisfactory for these purposes while retaining the impression of a great memorial hall.

To the right of the crush hall is the octagonal library. It is also entered from the vaulted cloister which encompasses the three northern sides of the octagon, and opens on to a lobby from which access is also obtained to the curator's room and to the classical museum.

The school library measures 54 ft. across the octagon, and has a domed central area of 37 ft. The total internal height is 50 ft. The dome, which is carried on eight pairs of coupled Ionic columns, is of steel construction; to the inner dome is suspended an enriched cast fibrous plaster ceiling, modelled by Mr. Arthur Broadbent from designs by and under the personal supervision of the architects. Round the room behind these columns runs a gallery at a height of 10 ft. above the floor. The room is lighted by eight large circular-headed windows over the gallery and by five small windows below, the dome being unpierced. The light is more than ample, and has satisfactorily proved the wisdom of not interfering with the dome ceiling.

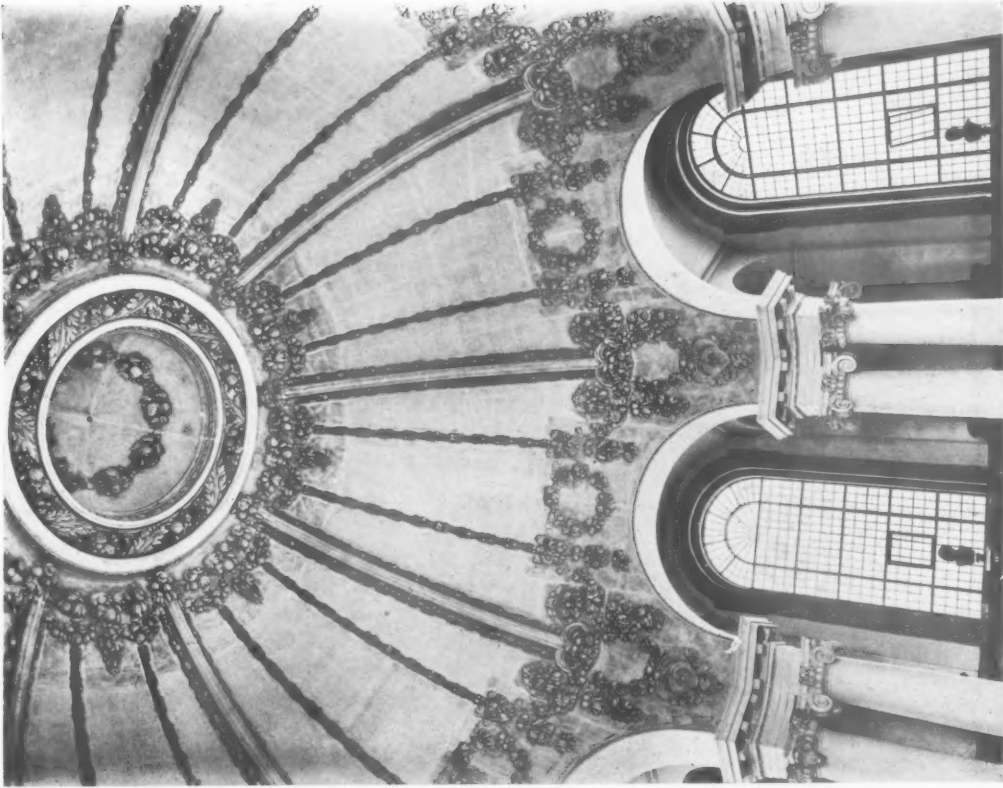
It is an open question whether a boys' library should contain, or at any rate expose, more than 10,000 volumes, but the shelves here provided place within sight and within reach double that number of books; and within the library also, but out of sight, there is storage room for about two thousand more volumes that have had their day, but which, for various reasons, cannot be destroyed. This storage room is provided by enclosing the shelves for fifteen inches above the floor with cupboard doors, an arrangement possessing the further advantage that it abolishes the standing of books at kicking level; the cupboard, too, is made of sufficient width to provide a convenient perch for a boy engaged in dipping into the books above—a most popular provision. The total height of the bookcases both below and above the gallery is 6 ft. 6 in., so that no steps are required.

There is accommodation for about sixty readers at tables. The circular oak table occupying the centre of the room, together with its rich bronze

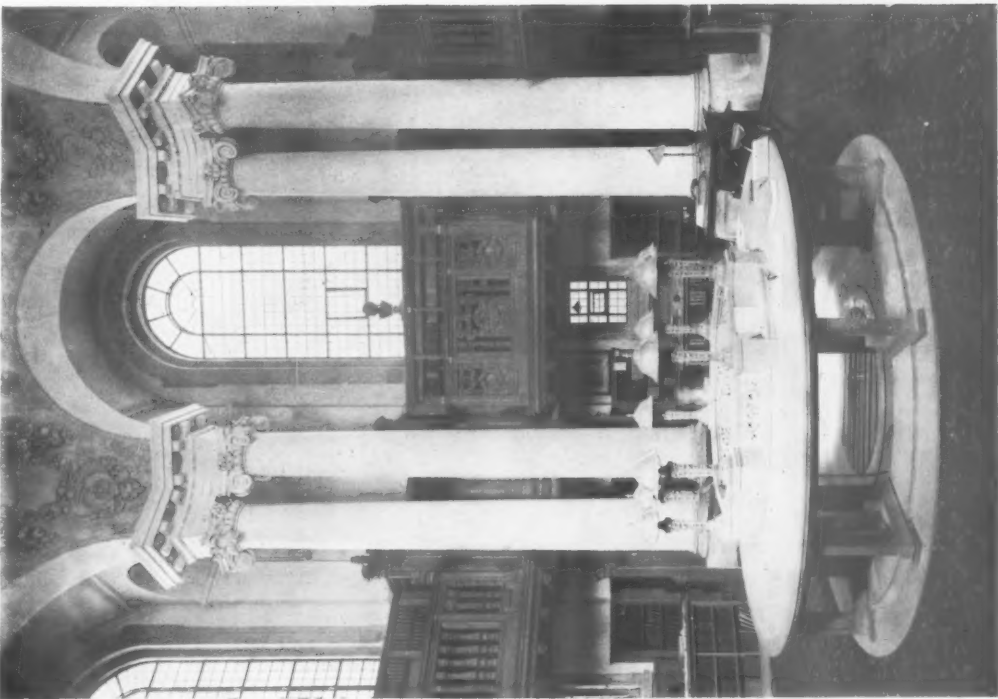


Photos: "Architectural Review"

THE ETON MEMORIAL: DETAIL OF CARVING
ON BALCONY IN SCHOOL LIBRARY



View of Ceiling from Balcony Level



General View from Floor Level

THE ETON MEMORIAL LIBRARY
LAURENCE K. HALL, F.R.I.B.A., AND SIDNEY K. GREENSLADE, A.R.I.B.A., ARCHITECTS



THE CORDWAINERS' HALL, CANNON STREET, LONDON:
DETAIL OF PLASTERWORK IN BANQUETING HALL

electric standards, forms the memorial "given by his pupils in remembrance of Herbert Francis William Tatham." With that exception all the tables are old, as well as the carpet, having been moved from the old library; they are by no means worthy of their new surroundings.

At the back of the library, and opening off the 10 ft. wide corridor that runs along the north side of the school hall, is the classical museum. This is 52 ft. long and 20 ft. wide, and has at one end a circular recess in which has been placed Mr. Pinker's bust of Dr. Warre. The room may be used as an additional reading-room in connection with the library. A monumental fireplace in Portland stone occupies the centre of the north wall immediately facing the central bay of the school hall.

The stonework used in the construction of the buildings throughout came from the Portland stone quarries of the Bath Stone Firms, and the whole of it was worked in the G.W.R. goods yard at Windsor. Externally it is used in conjunction with a purple-grey Luton brick. The roofs are covered with Delabole slates and milled lead, with the exception of the dome, which has cast lead. The open cupola capping the dome is also covered with cast lead, while the vases both

on dome and cupola are of the same material. The roofs are of steel construction with wooden common rafters, boarded. The columns in the hall and the library take the bulk of the weight of the roofs; they consist of steel stanchions encased in concrete, and are finished with Keene's cement. The window-frames are of rolled steel, the sections not built up in the usual manner, but rolled in one. The leaded glazing is carried out in "silver white" glass. The main doors throughout are covered with acid-free oxhide, well padded and secured to the frame by square and circular-headed bronze nails.

The general contractors were Messrs. Henry Willcock & Co. of Wolverhampton; their contract for the shell of the buildings amounted to £37,000, and it was completed without that sum being exceeded. In addition, a considerable amount has already been spent on fittings, etc. Many generous gifts have been made, but a very great deal still remains to be done.

The architects are Messrs. L. K. Hall, F.R.I.B.A., and S. K. Greenslade, A.R.I.B.A., of Westminster.

The steelwork was executed by Messrs. Matthew Shaw & Co., London; steel frames and casements by Messrs. Henry Hope & Sons, Ltd., Birmingham; lead glazing by Messrs. Lowndes & Drury, London; cast-lead vases by Messrs. J. W. Singer & Sons, Frome, and Messrs. Thomas Elsley, Ltd., of London; all interior woodwork in library by Messrs. J. & A. Ogilvie, Aberdeen; all woodwork in great hall, and circular table in library, by Mr. Herbert Read, Exeter; iron grilles, Messrs. J. W. Singer & Sons, Ltd.; lead rainwater heads and pipes, Messrs. Thomas Elsley, Ltd.; stone carving and plaster ceilings by Mr. Arthur Broadbent.

PLASTERWORK AT THE CORDWAINERS' HALL

THE new Cordwainers' Hall, in Cannon Street, London, erected from designs by Mr. H. Chatfield Clarke, F.R.I.B.A., contains some interesting plasterwork, two examples of which, executed by Messrs. George Jackson & Sons, Ltd., are here shown. The electric-light fittings throughout were manufactured by Messrs. Best & Lloyd, Ltd., Birmingham.

THE REPLANNING OF PHILADELPHIA

THE accompanying illustrations show part of a scheme for the replanning of Philadelphia which has been prepared by Mr. William E. Groben, architect, of the Department of Public Works.

As early as 1892 the city fathers of Philadelphia, recognising the impracticability of the existing plan of the city as originally laid out by William Penn, determined to reconstruct it. The main object was to superimpose upon the rectangular gridiron system a series of broad diagonal avenues radiating from City Hall as a centre, which would cut across the rectangular city plots at acute angles, thus giving, at frequent intervals, parks and open spaces to be adorned with flowers, water-basins, and statuary.

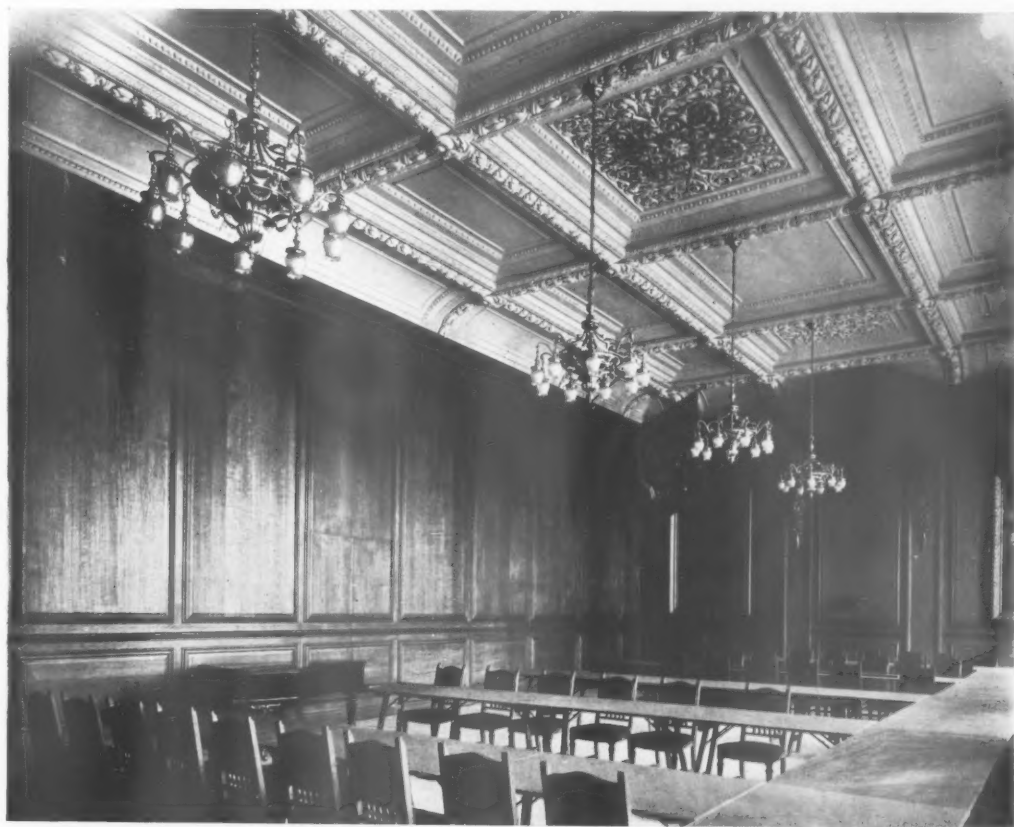
The first radial avenue to be undertaken was the Parkway, which should directly connect City Hall with Fairmount Park.

To Penn the crooked streets of London were abominable, so he planned Philadelphia like a gridiron, making the streets not only monotonous, but also inadequate as arteries of traffic. The only feature to recommend it was the placing of a plaza as the great civic centre with two broad

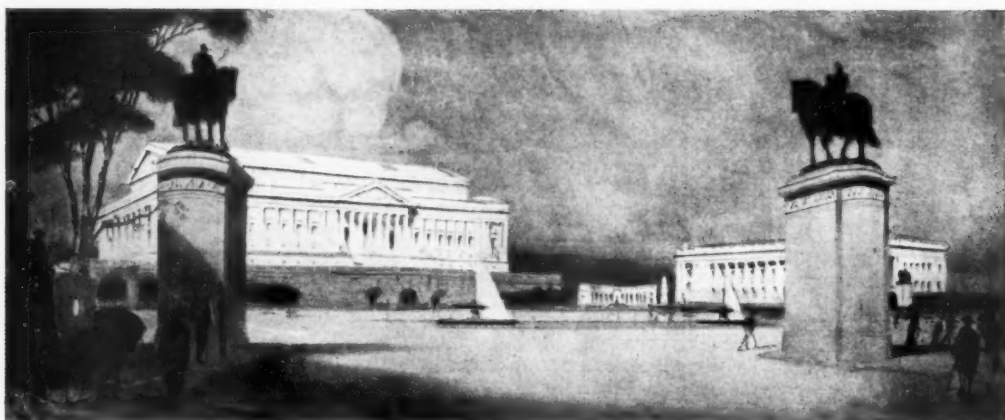
avenues as central axes, now known as Market and Broad Streets; but he neglected to make any great radial thoroughfares, such as the Parkway, by which to approach the plaza. The Delaware and Schuylkill river-fronts, which offered such great opportunities for landscape and boulevard treatment, were entirely ignored. The situation, however, was far from hopeless; for with the immense advantage of already possessing a civic centre and a park system, the problem of reducing the plan to a scientific one was not so difficult. The fact that the real estate values in the region of this projective Parkway were fortunately low, and that the slight natural grade obviated any costly engineering work, united to make the task comparatively simple and inexpensive.

The enterprise was seriously contemplated and plans were made at various times from 1892 until 1902, when the Parkway Association was permanently organised.

The great Parkway is shown on the new plans as a monumental boulevard, approximately 250 ft. in width, modelled on the Champs Élysées, extending from City Hall Plaza, through Logan Square, to Fairmount Park, a distance of one and a quarter miles. Here it terminates in a broad



THE CORDWAINERS' HALL, CANNON STREET, LONDON: BANQUETING HALL
H. CHATFEILD CLARKE, F.R.I.B.A., ARCHITECT



PERSPECTIVE OF FAIRMOUNT PLAZA, LOOKING ACROSS ENTRANCE TO FAIRMOUNT PARK

and imposing Plaza, around which are grouped buildings devoted to the fine arts, sciences, and letters, and to housing the various art collections belonging to the city. This forms a municipal art centre.

At the western side of the Plaza is the Municipal Art Museum, crowning the elevation Fairmount, which gives the park its name. The building is approached directly from the Plaza by two broad flights of steps leading up to a wide terrace, from which a marble stairway ascends to the main portico of the museum.

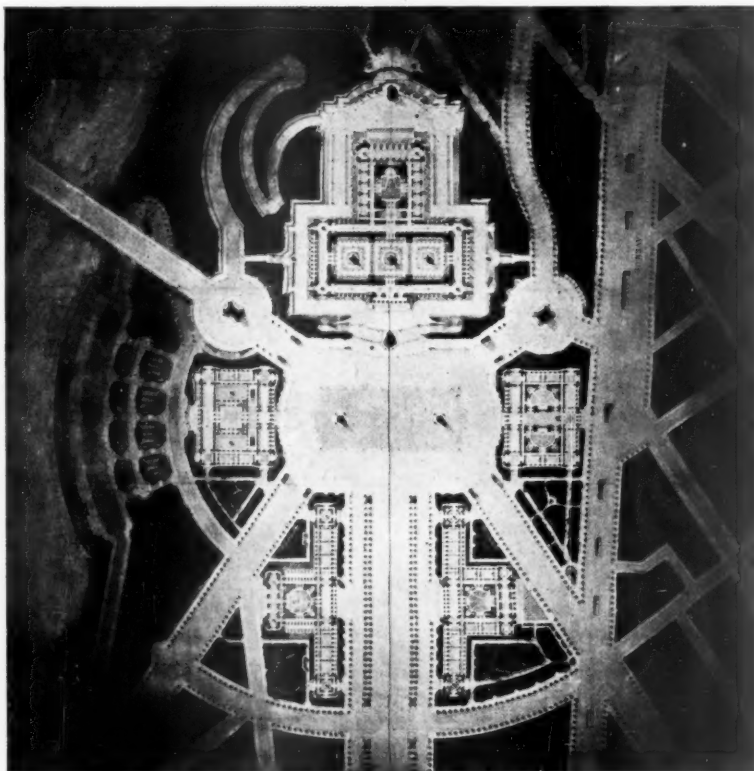
On either side of the Parkway, opposite the Municipal Art Museum, are buildings for the study of industrial arts and sciences, while on the north and south sides of the Plaza are buildings for the applied arts and letters. Below one of these, on the south side, is a "château d'eaux," forming a series of cascades down to the water's edge, where a landing-stage completes a delightful scheme.

A commencement with this plan has already been made. An approach to the park from Logan Square, to be flanked by public and semi-public buildings, has been completed, and work is going on rapidly towards its continuation to City Hall, where hotels, theatres, and clubs are to be placed. It will be some time before the scheme is brought to anything like completion, but it promises well.

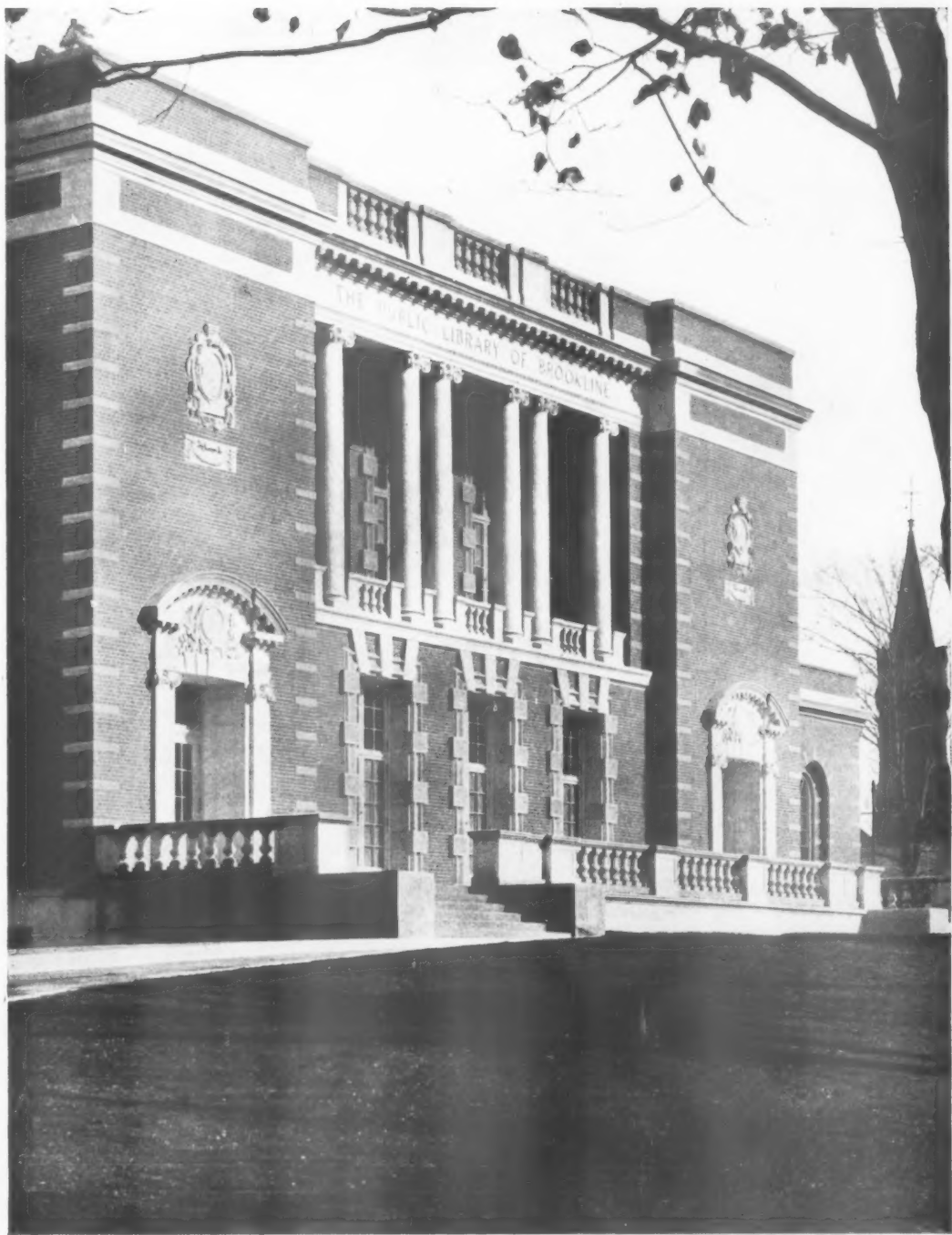
The Architectural Review

PUBLIC LIBRARY, BROOKLINE

THE libraries are among the most successful of American buildings. There is a dignity about them which we seldom achieve in this country. Yet, curiously enough, in the library at Brookline, here illustrated, there is evidence of a strong English influence of modern quality. Perhaps in this matter we are too prone to underrate our own merits, and too ready to see worth in anything that is French or American in architecture. The following extract from an editorial in



FAIRMOUNT PLAZA: THE MUNICIPAL ART CENTRE
THE PHILADELPHIA IMPROVEMENT. WILLIAM E. GROBEN, ARCHITECT



PUBLIC LIBRARY, BROOKLINE, MASS.: ENTRANCE FRONT
R. CLIPSTON STURGIS, ARCHITECT

CURRENT ARCHITECTURE

Architecture is very apt in this connection: "It has always been a matter of some surprise to me," says the writer, "that the possibilities of the present-day English public-building style have not been more appreciated, and that our architects have looked so constantly for inspiration to France. This has been probably due to the infinitely better planning of the French architects, and also to some extent to a sort of instinct in our architects to reduce the masses to as simple terms as possible, and to concentrate, rather than spread, the ornament, in which points the French practice agrees with ours better than the English. In spite

architecture as opposed to the somewhat involved masses and confused ornament of English work. Nevertheless, the English style is certainly more sympathetic to our original Colonial than either the French or Italian motives nowadays so commonly incorporated therewith, and without wishing any imitation of English work, I do believe that some study of it would repay the American designers."

This is solace enough to our architectural souls, and pleasant reading; but, in civic work at least, our American friends will have to be very perspicacious. They will find it a rather depressing



PUBLIC LIBRARY, BROOKLINE, MASS. R. CLIPSTON STURGIS, ARCHITECT

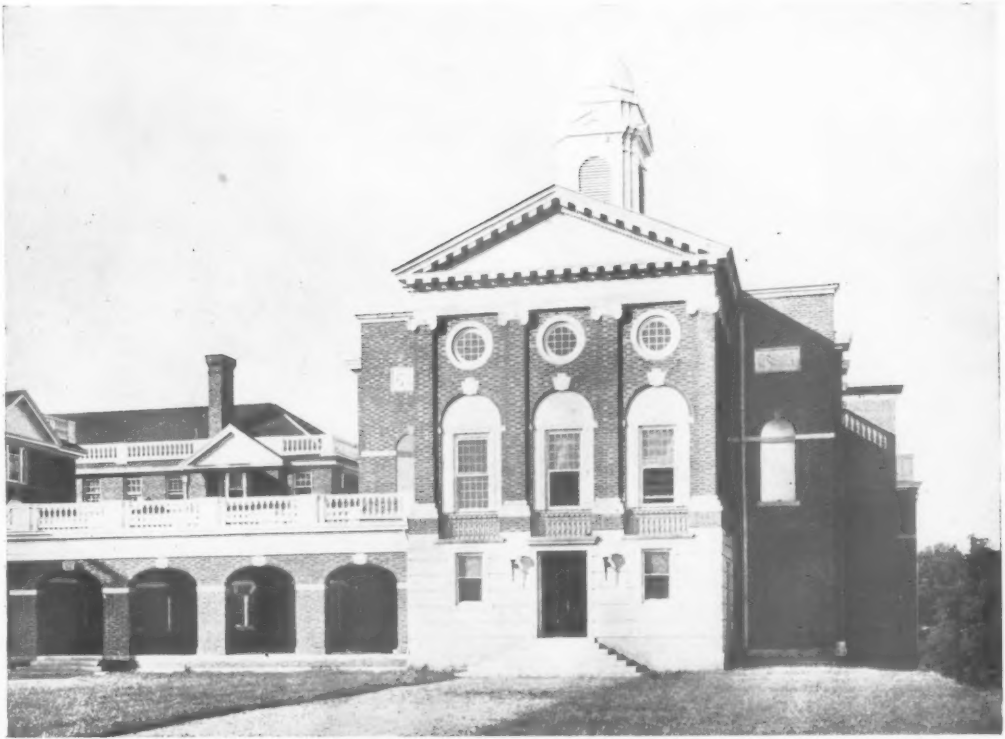
of this, however, it seems as if the intimate quality of English work should have more appeal than the more grandiose French; and searching, as our architects do, for sentiment in their work, it would appear that they are more likely to find it in the English work than in the French. The most successful work of Howells and Stokes has had in it something of the English quality; the same may be said of Cope and Stewardson, and of R. Clipston Sturgis; and each of these three architects has contrived to get out of the style the real dignity requisite for the public building, which is, after all, the crowning characteristic of French

business, we fear, sifting the wheat from the chaff, for contemporary English architecture, other than domestic or ecclesiastical, is a strange and very uneven threshing-floor.

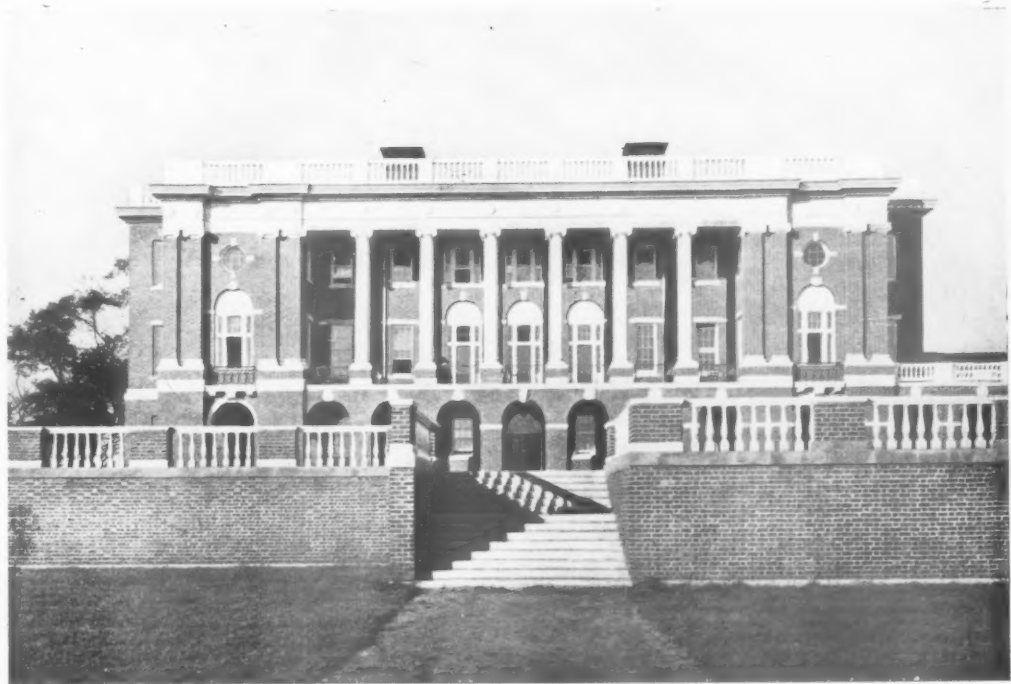
We ourselves would prefer to turn to such an example as Mr. Clipston Sturgis offers us in the Brookline Library.

SWEET BRIAR INSTITUTE, VIRGINIA

THE general observations made above in connection with the Brookline Library may be taken to apply also to the Sweet Briar Institute, illustrated



Refectory Building



Academic Building

SWEET BRIAR INSTITUTE, SWEET BRIAR, VIRGINIA
CRAM, GOODHUE, AND FERGUSON, ARCHITECTS

September 1911

L 2

CURRENT ARCHITECTURE

on the preceding page. The architects of this very effective building here present a Classic treatment, mostly in brick, though their names are chiefly associated with Gothic; they are, in fact, among the very small band of American architects who are able to produce good work of Gothic character. The firm comprises Mr. Ralph Adams Cram, Mr. Bertram G. Goodhue, and Mr. Frank William Ferguson, the last of whom adds the necessary engineering and administrative knowledge to the artistic qualities of his two partners. Mr. Ralph Adams Cram is well known as a very critical writer on architectural topics, having the faculty of giving piquancy and interest to what is more often than not a very dull performance.

THE THISTLE CHAPEL, EDINBURGH

THE new Chapel of the Order of the Thistle, forming an adjunct to the ancient cathedral of St. Giles, Edinburgh, was formally opened by His Majesty the King on July 19th.

Though the Order of the Thistle has been in continuous existence for 208 years, the knights have never possessed a chapel of their own. This circumstance has always placed the Order at a serious disadvantage, and several years ago Scottish patriotism decreed that the time had come when something should be done towards placing the Knights of the Thistle on an equal footing in this matter with their more fortunate brethren of the Garter. The movement owed its origin to the munificence of the late Earl of Leven and Melville, who left £40,000 for the restoration of the ancient Chapel Royal of Holyrood. But a commission appointed to investigate the practicability of the scheme reported strongly against any attempt to restore Holyrood Chapel, and this view was fortified by the opinion of Professor Lethaby and others. The project having fallen through, the sum bequeathed by Lord Leven and Melville reverted to the members of his family; and his son and heir, the present earl, generously placed his share, amounting to between £20,000 and £25,000, at the disposal of the late King. His Majesty then expressed a wish that the money should be spent in erecting a chapel for the Order, either within the precincts of St. Giles's Cathedral or adjoining it. Accordingly, the matter was put before the ecclesiastical authorities in Edinburgh, who cordially welcomed His Majesty's proposal, and lost no time in giving

effect to it. In April 1909, Mr. (now Sir) R. S. Lorimer, A.R.S.A., F.R.I.B.A., was appointed architect, and early in the autumn building operations were in full swing.

The problem which confronted the architect was to design a building which would harmonise with the general features of the ancient fabric which it was to adjoin. No adequate scheme could have been carried out within the existing walls of the cathedral without interfering with its congregational uses; and the choice of the south-east corner as the site for the chapel was obligatory from the general plan of the cathedral, and more especially with respect to its lighting. As the width and length of the chapel were necessarily limited, a dignified and stately effect was aimed at by giving the chapel great height in proportion to its other dimensions.

The building is 33 ft. long, 17 ft. wide, and 35 ft. high to the apex of the vaulting. Access to it from the cathedral is obtained through an ante-chapel, the low-vaulted roof of which contrasts strikingly with the lofty proportions of the Chapel of the Thistle.

The interior is embellished with some very elaborate woodwork, which displays great fecundity in design and skill in execution. The west end is square, while the east end is apsidal. The King's stall, which is a beautiful piece of work, has been placed in the west end of the chapel, together with the stalls of the two special knights—the

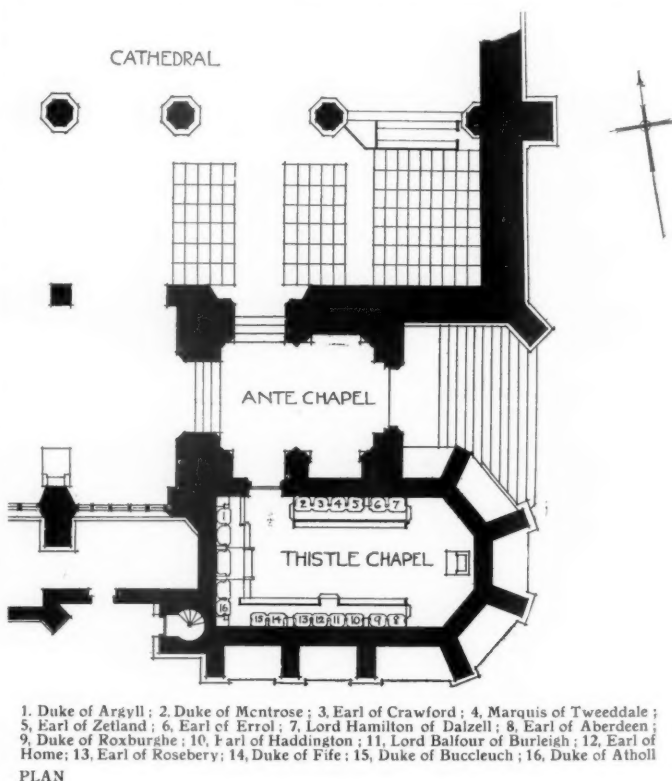




Photo: F. C. Inglis

THE THISTLE CHAPEL, EDINBURGH: EAST END
SIR R. S. LORIMER, A.R.S.A., F.R.I.B.A., ARCHITECT



THE THISTLE CHAPEL, EDINBURGH: INTERIOR, LOOKING WEST

Photo: F. C. Inglis

Prince of Wales and the Duke of Connaught—which are flanked in turn by those of the senior knights, the Dukes of Atholl and Argyll. Ranged round the side walls are the stalls of the sixteen knights. These are of oak, surmounted by carved canopies, upon which rest the helmets and crests of the knights. The stalls are fully 18 ft. high from the floor to the apex of the canopy work, and altogether impart an air of dignity to the interior.

Special attention has been paid to the stall-plates, which have been executed in brass and champlevé enamel by Mrs. Traquair.

The windows of the chapel have been filled with heraldic glass, with the exception of the one at the east end, which is of a more ornate character. In the lower light are the old Royal Arms of Scotland, above which is a figure of St. Andrew, patron of the Order of the Thistle, and, higher still, two angels holding the cross. Below the window is inscribed the motto of the Order—"Nemo me impune lacessit."

The chair of the Dean, and the lectern, are situated a little in front of the Investiture chair, at the east end, and respectively to north and south.



THE THISTLE CHAPEL, EDINBURGH: INTERIOR, LOOKING EAST

Photo : F. C. Inglis

The roof of the chapel is elaborately vaulted in stone, the vaulting having moulded ribs, with richly carved bosses at the intersections, while the floor is laid with green Ailsa Craig granite and Iona marble.

Externally the massive buttresses, dividing the chapel into bays, are the chief feature. Between each buttress is placed a two-light traceried window, below which is an ornamental band containing the coats-of-arms of the knights, surrounded by the badge of the Order.

With one exception, all the work has been

executed by Scottish craftsmen and women. The woodwork was carved by Messrs. W. and A. Clough; the stone-carving was done by Mr. Joseph Hayes; the woodwork is of English oak, and was executed by Messrs. Nathaniel Grieve and Co.; the stained-glass east window, representing St. Andrew, is by Mr. Douglas Strachan—all of Edinburgh; but the heraldic stained-glass windows were carried out by Mr. Louis Davis, of Pinner, Middlesex, from designs supplied from Edinburgh. The general contractor was Mr. John Kennedy, of Edinburgh.



Photo: F. C. Inglis

THE THISTLE CHAPEL, EDINBURGH
THE KING'S STALL, AT THE WEST END

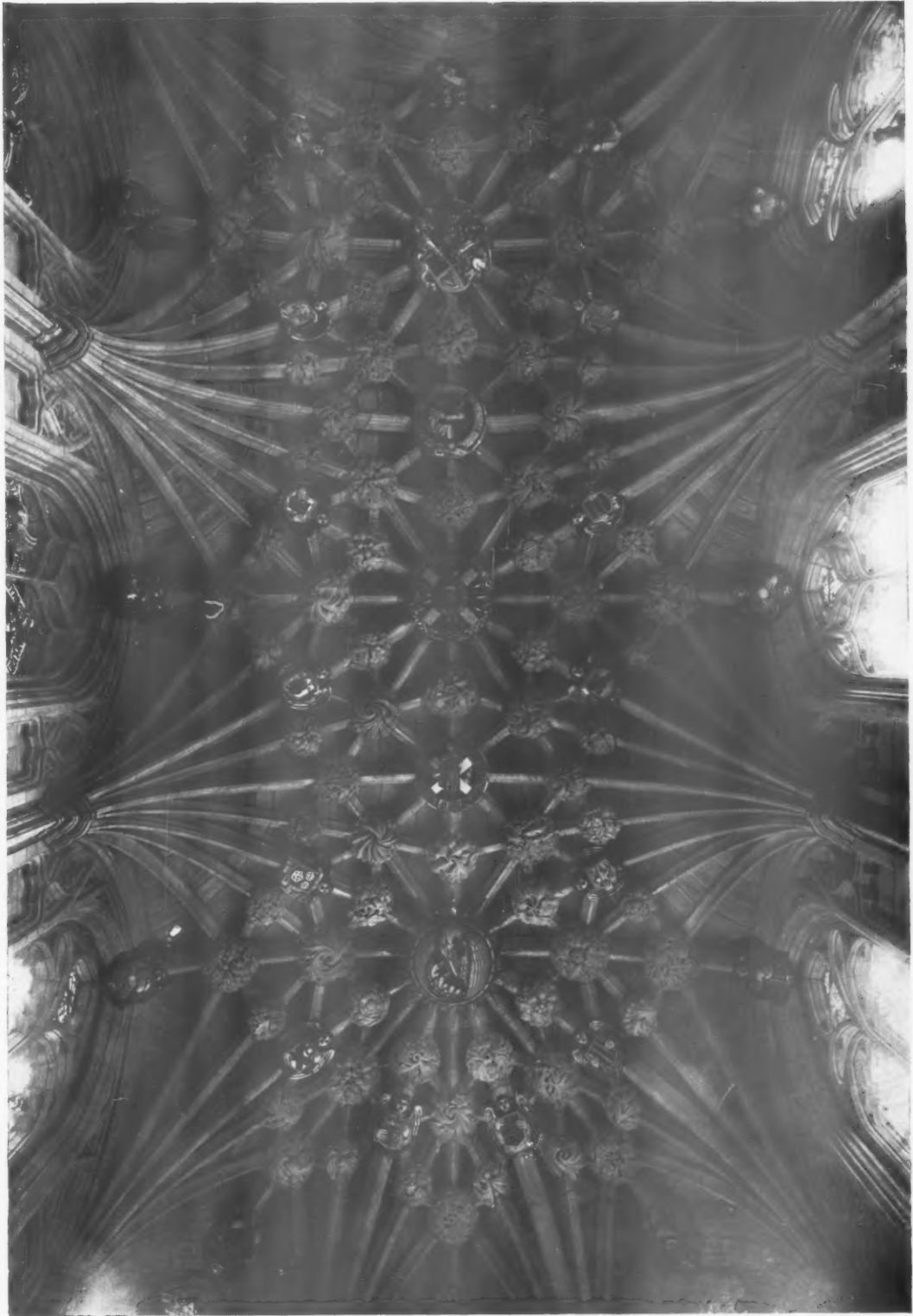
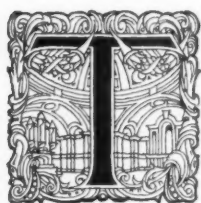


Photo: F. C. Inglis

THE THISTLE CHAPEL, EDINBURGH: DETAIL VIEW OF VAULTING

L'HÔPITAL DE LA NOUVELLE PITIÉ, PARIS



THIS immense building, or rather this series of buildings, is the work of M. Justin Rochet, the architect of the "Assistance publique." The work comprised the erection of a hospital for medical and surgical treatment, also a maternity hospital, on a plot of ground of about 600,000 square feet. This ground is of very irregular shape, with pieces cut out, some parts narrow and others wider; on one side it is on a boulevard along which passes the Metropolitan Railway, on other sides are little streets, and on yet another side it looks over the Salpêtrière Hospital for the treatment of lunacy and nervous diseases. The architect has made good use of the awkward site and the different levels. His building is so rationally arranged that it seems as though the enclosure had been specially shaped for the building. The hospital was begun in 1905, and has only quite recently been finished.

Entering by the main entrance in the Boulevard de l'Hôpital we find, a little to the left, all the offices necessary for consultation. They are grouped around a vast triangular court and comprise waiting-rooms, medical and surgical consultation rooms, a room for contagious cases, a dental surgery, a room for treatment by electricity, rooms for disinfection, auscultation, and the dressing of wounds, a store for the instruments, and rooms for the attendants, house surgeons, etc. All these offices are in duplicate, for men and for women. Next come the rooms needed for the reception of in-patients. These comprise rooms for disinfection, for undressing, and bathrooms.

Five buildings still separate us from the hospital proper. They have been placed here both for convenience' sake and on account of the shape of the ground. These buildings are a house for the Director, overlooking the entrance, the consultation rooms and the rooms for the patients. Near these also are the quarters of the house surgeons; then the baths, with cabins, rooms for the attendants, and for dressing, vapour baths, sulphur baths, hydropathy, douches, etc. Next we come to the dispensary, with its analytical and apothecary's laboratories, its herbalist and diet-drink laboratories, and a room for giving out these medical products. Lastly there is the storeroom for the linen, attached to which are rooms for distributing, for folding, ironing, and mending.

We now reach the widest part of the building, divided into two parts by a large passage running through the centre; on the one hand we find the medical buildings, and on the other the surgical. The former consist of four large elongated rectangles united in couples by the general offices for

the chief on duty, house surgeons, laboratory, linen storeroom, attendants' office, and assembly rooms for men and for women. These medical buildings receive patients on the upper ground floor and on the first and second storeys; these three floors being identical and having the same arrangements. We find eight wards, each with twenty or sixteen beds, on each floor, isolation wards, bathrooms, lavatories, w.c.'s, linen storerooms, and nurses' bedrooms. A little building, with laboratory and dark-room, is set aside for the treatment of illnesses of the eyes and throat. Right in the centre will be erected an amphitheatre for lectures to the students. The surgical building is arranged in the same way, with four wards of eighteen beds on each floor. Between the wards are placed the operating theatres, which are flooded with light, with rooms for patients recovering from the anæsthetics, rooms fitted with lavatory basins, and others in which to store the instruments and for sterilising them.

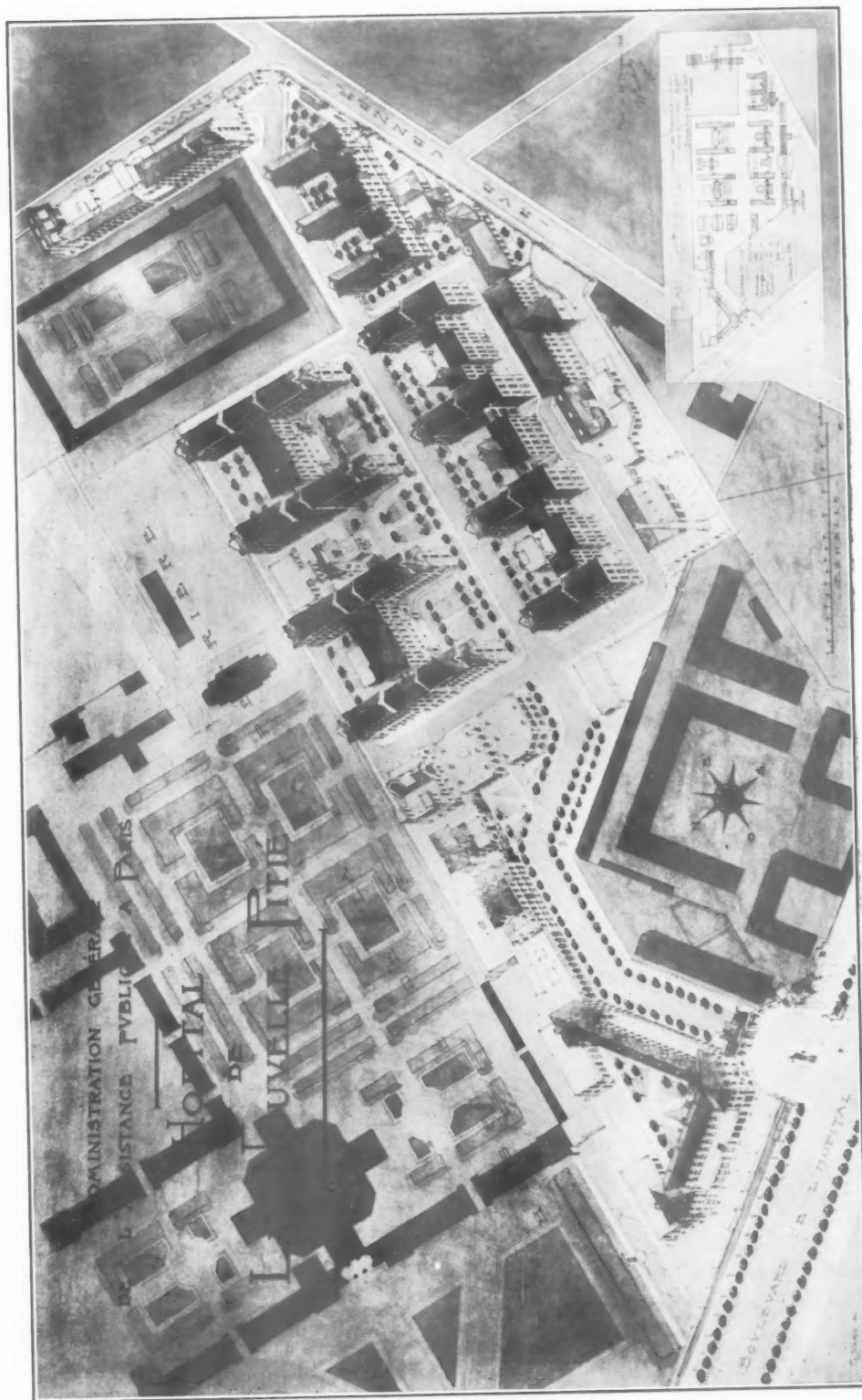
Behind the surgery are placed the kitchens, the quarters and dining halls for the staff, the machinery, the boilers, the heating apparatus, etc., with a back entrance in the Rue Jenner.

At the end of the ground, quite apart and private, is the Maternity Hospital. Thus women who are ill temporarily are kept apart from those in hospital; but the Maternity Hospital provides accommodation for women suffering from illness on the eve of accouchement.

Hidden away in a little narrow corner of the ground, on the Rue Bruaut, are situated the mortuary, and rooms for autopsy, for exposure and recognition of the dead, and for placing the bodies in coffins, also a court for forming the funeral processions, etc.

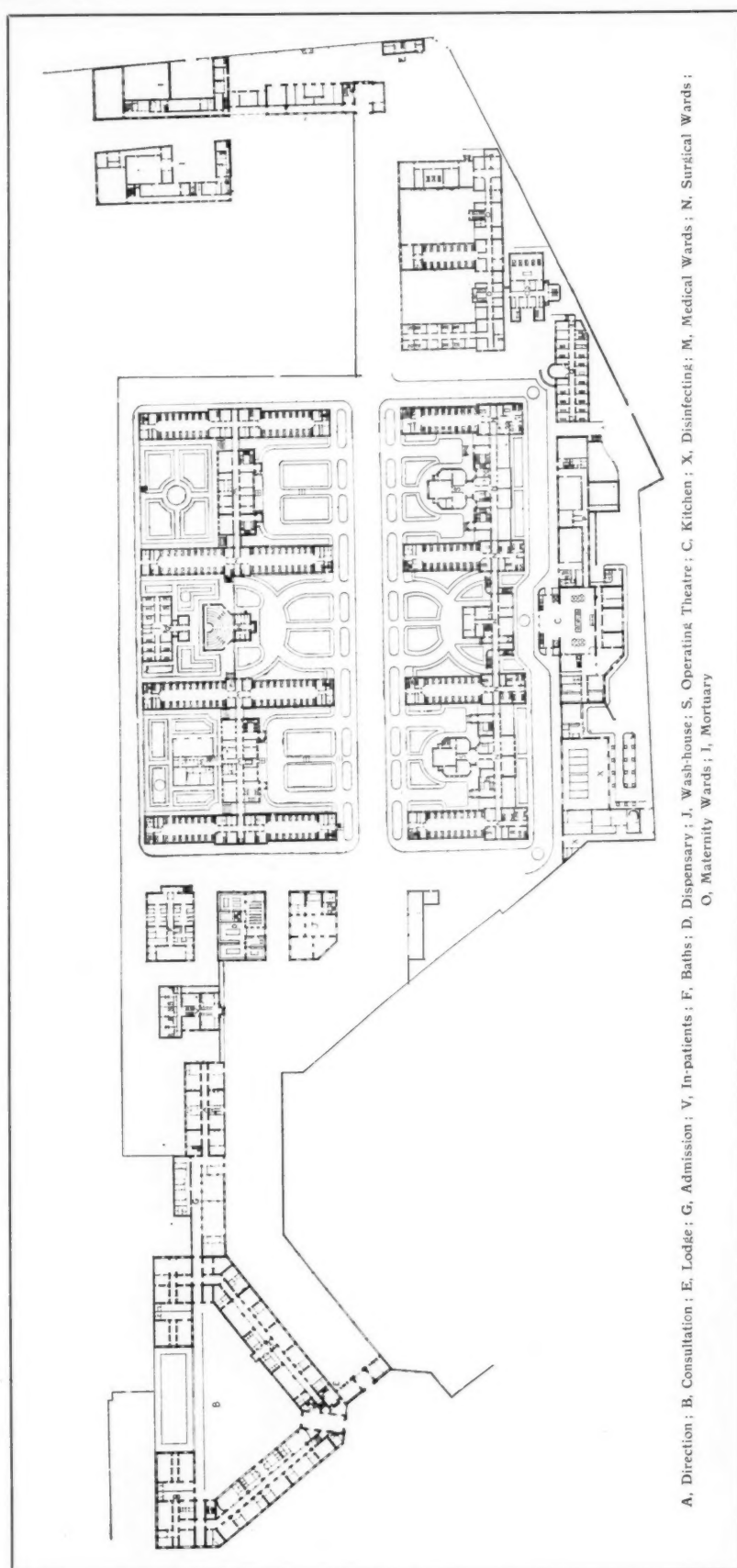
This, in a few words, is the general plan adopted for the hospital. The sanitary arrangements have been the subject of deep study. The sanitary appliances, the hygienic cleansing of the premises, and the heating, are all questions which have received close attention. In every room of these different buildings, in each ward and w.c., on every staircase, etc., the angles are all rounded, thus making the cleaning easier and preventing any contaminated dust from settling in any nook or cranny. All the vertical and horizontal partitions are covered with washable glazed stoneware, porcelain, or varnished paint. On the windows also all the angles, both exterior and interior, are rounded. All the buildings, being some distance from the heat generator, are heated by steam at high pressure, which gives the temperature desired in any part of the building.

An underground passage in reinforced concrete unites all the buildings from one end to the other, and also by underground passages each building



M. JUSTIN ROCHET, ARCHITECT

A PARIS HOSPITAL



L'HÔPITAL DE LA NOUVELLE PITIÉ, PARIS

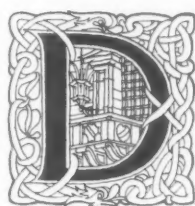
is connected with the kitchen; it is along here that the trucks carrying the meals pass on the way to the lifts which are fitted in all parts of the hospital. An underground passage also leads to the mortuary, thus keeping painful sights away from the patients. The building is built of brick with floors of reinforced concrete.

The ground floor of the medical and surgical blocks is of slag brick, of a light grey colour, forming a basement. The two storeys are of orange-coloured bricks, while the roof is covered with red tiles. The framework of the doors, the porches, the keystones of the windows, as well as the sills, are of white stone. Thanks to the arrangement and the harmony of these different colours M. Rochet has succeeded in making the façades pleasing to the eye.

The hospital has about 40,000 square feet of courts and gardens, and can receive 996 in-patients. The cost has been about £480 per bed.

OLD BRISTOL

BY F. P. PRITCHARD



URING recent years many of the interesting bits of Old Bristol have been swept away, amongst them the Pithay, a street of quaint gabled houses just off Wine Street, built on the slopes of the hill at the bottom of

which runs (now covered over) the River Froom. The district was anciently named Aylard's Street, after a Bristol family of the thirteenth century, but for centuries past it has been known as the Pithay—"pint-hedge" or well close. It led to the bridge over the Froom, with the Pithay Gate, one of the eight gates of the city. At one time the district included a much larger area, and was then an important and fashionable suburb, but for

a century past it has been occupied by small shopkeepers. One house at the top of the slope looking into Wine Street had a pargetted front with a shield bearing the arms of the Brewers' Company.

Another old house which has vanished to make way for a board school is Tilly's Court House. This old house stood on Barton Hill in the parish of St. Philip and just off the Bath Road. It was apparently built in 1658, as this date appeared both on the entrance and on the chimney-piece in the principal room. It was approached by the garden entrance and was stone-built. The windows were all square-headed with mullions, and originally filled with leaded diamond squares. The dwelling was entered through the porch, with moulded Tudor head surmounted by two panels, the upper one bearing ANN: DOM. ^{H.}_{T.E.} 1658, and the lower one containing lozenge ornaments and Tudor roses. The recesses on each side contained oak panelling and seats, the entrance being divided into sixteen panels. The dining hall was on the left and had a carved stone chimney-piece. The chief room was over; it measured 26 ft. long by 21 ft. wide, and contained a carved stone chimney-



GARDEN ENTRANCE TO TILLY'S COURT HOUSE, NEAR BRISTOL
NOW DEMOLISHED (DATE 1658)

OLD BRISTOL

piece. Above the moulding of the opening was carving of quaint heads, mermaids, etc., and above again on a shield the letters and date ^{H.}_{T.E.} 1658, while in a lower shield were the Brewers' arms. The ceiling of this room was in three enriched panels divided by heavy beams.

St. Peter's Hospital is another fragment of Old Bristol. The front, facing St. Peter's churchyard, is, with its gables and arabesque carved enrichments, a striking specimen of timber architecture. It was reconstructed by Robert Aldworth in 1612 upon the site of a much earlier mansion, three gables of which still remain. This early mansion was inhabited for about two centuries by the Norton family, one of which, Thomas Norton, was reputed the most skilful alchemist of his time. (A Thomas Norton was M.P. for Bristol in 1399.) The house passed from the Norton family in 1580 to the Newton family of Barr's Court, and in 1607 it



THE "CAT AND WHEEL," CASTLE GREEN (DEMOLISHED)

was purchased by Robert Aldworth, a merchant who reconstructed the chief port. In 1696 a mint was established here, which ceased to work after the coinage of nearly £500,000. In 1698 the building was converted into a workhouse; it is now used as offices of the Bristol Board of Guardians. The Court Room is highly enriched, the ceiling being a splendid example of early Jacobean work. It is surrounded by a pargetry frieze composed of armorial shields and griffins. The stone fireplace and oak panelling are in rich keeping. Two views of this interesting fragment of Old Bristol are given on the opposite page.

"The Rising Sun," shown among the accompanying illustrations, was a small inn in Castle Ditch up to 1906, when it was rebuilt. It contained remains of a richly moulded ceiling, and specimens of old pargetry panels over the fireplace. (This old work reminds one of the articles on "Barnstaple in the 17th Century" published in *THE ARCHITECTURAL REVIEW* for August and September 1898.) In the kitchen was an interesting stone chimneypiece of the reign of James I, dated 1606, but in a very dilapidated condition. It is interesting to know that the seventeenth-century relics have been preserved in the new building.

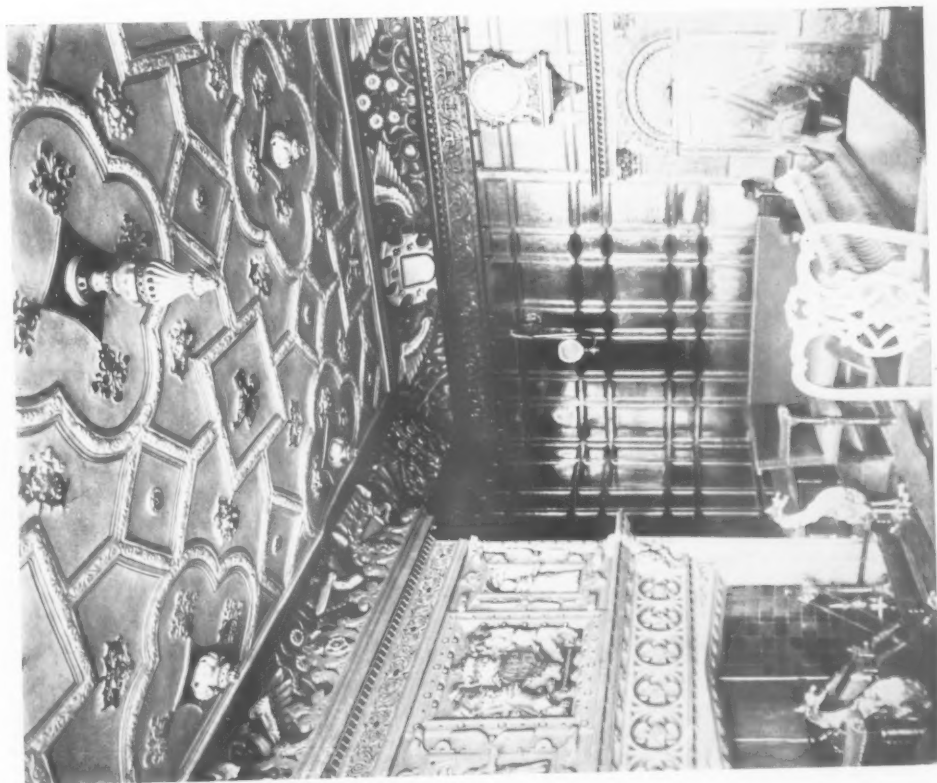
"The Cat and Wheel," another old Bristol inn, is now demolished. It stood at the entrance to Castle Green, and was a quaint-looking structure of seventeenth-century date. The original carved figure bracket with which it was embellished is in the Architectural room at the City Museum, which contains a number of most interesting relics of old houses in the city. A modern licensed house now stands on the site of the old inn.



THE PITHAY



The Front, facing St. Peter's Churchyard



The Old Court Room

ST. PETER'S HOSPITAL



FIREPLACES IN "THE RISING SUN," CASTLE DITCH

COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON



HERE is much virtue in an incorporated society, whether it be a city company, a guild, a college—in the old sense of the term—or merely a club. Such bodies are formed to maintain and crystallise an idea, which is made more important and infinitely more picturesque by having its special company of sworn defenders. Our own committee is an illustration in point, although we can boast no fixed constitution, much less a charter of incorporation. Yet the mere fact that there has been an active and organised band, ready to collect records and to make detailed surveys of the architectural and artistic treasures of London, and that this band has been working for eighteen years, has been no small factor in the education of public opinion and the formation of the present widespread interest in the past and all it has left to us. The Royal Commission on Historical Monuments, which bids fair to assume the importance of a Government department, and the Records Section of the London County Council, are both probably but the beginning of the great organisation that will be put in force to carry out this work, and when the history of the movement comes to be written, our committee will justly claim a big share in the forces that promoted their success.

It is not, however, to the status of the Survey Committee that I wish to call attention, but rather to the things that have been preserved to us through the inherent and thrice-sanctified conservatism of certain ancient and incorporated societies. We must say reluctantly *certain* of these societies, for in the case of the City companies, who should have been the most jealous guardians of their beautiful buildings, we cannot forget the too frequent event of vandalism and unnecessary destruction. The Societies of the Law have, however, been kinder to the structures that have housed them. If we should have occasion to take the complete stranger to London through a part that should give him a vivid picture of the city's dwellings from the fifteenth to the sixteenth centuries, we could not do better than stroll with him through the squares and court-yards of the Inns of Court and Chan-

cery. Quite a long walk can be devised if we visit them all.

Starting from Gray's Inn Fields we can walk into Gray's Inn Square with its sober-fronted houses, and across to its hall of the mid-sixteenth century, with timber roof and screen, windows, lantern and crowstepped gables, all complete. Through South Square, and other outlying portions of its precincts which sustain the character of the past, we gain Oxford Street, and can proceed to Barnard's Inn with its hall of the fifteenth century, which was illustrated in these notes last month. Then Staple Inn provides us with a contrast, its sixteenth-century timber street-front leading us to a hall built in 1581, but set in a square of eighteenth-century houses. Passing through the square we get a good view of the southern side of the hall, and from this point can quickly gain the entrance to Lincoln's Inn. Here we are in Tudor times, for the gateway is dated 1518, and the "old buildings" beyond have much of their original work left. The



IRON GATE, RICHMOND HOUSE

Photo: A. P. Wire

somewhat modernised hall, Inigo Jones's Gothic Chapel, and New Square, with its seventeenth-century gateway which leads us into Carey Street, paint for us further scenes from the London which lives now only in history. From Fetter Lane we can go through the neglected and dismantled courts of Clifford's Inn, the hall of which was rebuilt in 1767, and is still picturesque, approached by roughly paved walks and deserted paths. Beneath the arch of the former ancient gatehouse we can see Fleet Street, and across the way are all the courts and quadrangles of the Inner and Middle Temple, whose treasures are well known. Romanesque and Gothic mingle in the Templars' Church. Tudor work survives in the remains of Inner Temple Hall, the Elizabethan screen and roof of the hall of the Middle Temple are among the best products of their period, and the room in 17 Fleet Street, over one of the gatehouses, is a fine example of Jacobean work. Wren's gatehouse, his doorways in King's Bench Walk, his cloisters and courts, complete a veritable display of what once occupied the rest of London, but now survives only in this and a few other envied situations.

WALTER H. GODFREY.



STAIRCASE IN A HOUSE IN WHITEHALL GARDENS, LONDON

(From "The English Staircase")

BOOKS

THE ENGLISH STAIRCASE

THIS book is valuable alike for its illustrations and its letterpress. The entire growth of the English staircase is traced with discernment and knowledge, and typical examples of all the several periods are given. Sixty-three collotype plates are included, and there are about as many pages of descriptive matter interspersed with line drawings and photographs. The Gothic period, including the Norman that went before it and the Tudor that followed, offers us the simplest types, generally in stone; then came the wooden staircases of the second half of the sixteenth century, developing as the years passed, and culminating in the richness and elegance of the seventeenth and eighteenth centuries. "No portion of the staircase escaped the influence of these changes in style," says the author, "but their characteristics are most faithfully and consistently shown in the method of filling the balustrade, and this provides the simplest basis for classification. In Elizabeth's reign two fashions were in vogue, and it is difficult to say whether they were simultaneously introduced or not. The one, which was most popular, was effected by turned balusters; the other, almost exclusively followed in the later Jacobean work, made use of dwarf pilasters, of flat section that tapered towards their base, a type of ornament seen in extraordinary profusion and in every kind of design of the early seventeenth century. . . . The newly-discovered art of turning was evidently dear to the heart of the Elizabethan joiner, and he began to turn his newels as well as his balusters; but soon, guided by his better judgment, he confined the work of his lathe to the finials and pendants, which form so important a part of the general design, giving point to every rise and fall in the varying flights of the steps." Later came a more cultured use of Renaissance forms, and often a curious mixture of them, such as we see in the staircase at No. 9 St. Margaret's Street, Canterbury.

The later types lead us to the full Renaissance, chiefly in wood, and then on to the eighteenth-century types, in which iron balustrading is often happily introduced. The lyre-shape was a favourite at first, but later came a preference for S balusters, a good example of which form is afforded by the staircase in a house in Whitehall Gardens, shown on this page.

Mr. Godfrey deals with all these and many other types, his letterpress being no less interesting than the illustrations, which are excellent alike in scope and quality. Altogether the book is one we can heartily commend.

"The English Staircase." By Walter H. Godfrey. London: B. T. Batsford, 94 High Holborn. Price 18s.



CARVED NEWELS OF STAIRCASE AT
NO. 9 ST. MARGARET'S STREET, CANTERBURY
(From "The English Staircase")

A SHORT HISTORY OF LONDON ARCHITECTURE.

HITHERTO the architecture of London has been somewhat difficult to study historically, for want of something in the nature of a handy *catalogue raisonné* of the items. To say, without qualification, that in this book Mr. Godfrey has met the want would do it less than justice. The volume, portable and almost pocketable though it is, betrays nothing of the aridity of a mere list of places of interest, and it never even suggests (except by contrast) the dull perfunctoriness of the average guide-book. Yet it will serve the turn either of the "intelligent amateur" or of the trained architect, by telling the former where and how he may increase his knowledge, and by affording the latter a solid groundwork of systematic investigation.

The arrangement is naturally chronological; history cannot be conveniently presented in any other order; and so, after a general introduction in which the rise and growth of architecture in Europe until the end of the tenth century are, so to speak, polished off within the compass of some sixteen pages, we get sections that deal respectively with Norman, Gothic (in several sections, accord-

ing to its various phases of development), Tudor, the Renaissance from Elizabeth to James I, the period of Inigo Jones and his contemporaries, the age of Sir Christopher Wren, and, finally, the Georgian period, with which, in accordance with the prescribed scope of the book, the history ends.

Of course, nobody will suppose that the 250 illustrations comprised in the volume exhaust the possibilities, as the author, so conversant with the architecture of London, has most reason to know. As he says, "A selection only has been made of the buildings at disposal, in order to give the various periods a proper relative treatment;" and the selection appears to be entirely subjective and discriminating—that is to say, the examples have been chosen for their relevancy, rather than for any less defensible reason. Interiors, exteriors, and details, almost invariably justify their inclusion in a book in which there is much to admire and little or nothing to condemn. The book contains half a dozen or so of folding maps, on which the positions of the examples are prominently indicated; the corresponding lists of buildings, to which brief particulars are appended; and a good index. But, in spite of its maps and guides and other appurtenances of lucidity, it is a genuine short history of architecture in London, ably narrated by one who knows and loves his subject passing well.

"A History of Architecture in London." Arranged to illustrate the Course of Architecture in England until 1800, with a Sketch of the preceding European Styles. By Walter H. Godfrey, Architect. With a Preface by Philip Norman, LL.D., F.S.A. With 250 illustrations, 7 maps, and descriptive guide to the buildings. London: B. T. Batsford, 94 High Holborn. Cloth, gilt, 7s. 6d. net.

WOOD CARVINGS IN ENGLISH CHURCHES

MEDIEVAL history is often no other than a chronicle of kings and courtiers. The annals of the poor are carved in wood, mainly on the misericords of churches. Mr. Francis Bond, in his volume on "Misericords," claims that such carvings are a record of just what stately historians omit, and what it is of real interest to know. "They constitute a History of Social Life in England in the fourteenth, fifteenth, and sixteenth centuries as it was lived by common folk . . . an honest transcript of what went on every day in the cottages and the streets, the fields and the woods." Their name is legion; and although vast numbers have perished, a selection from the survivals has enabled Mr. Bond to illustrate lavishly an extraordinarily entertaining volume.

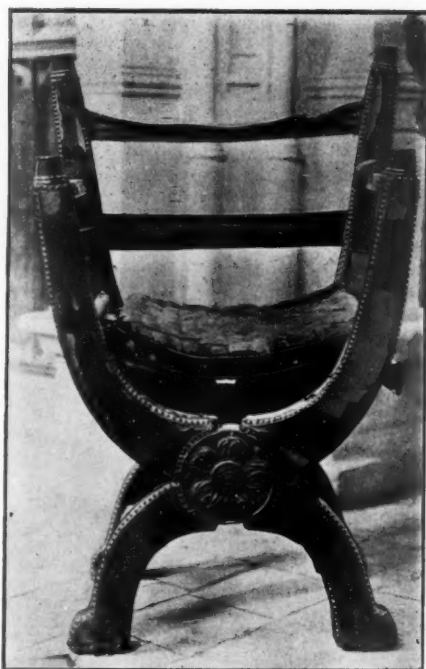
In the second volume, (1) stalls and tabernacle

BOOKS

work, and (2) bishops' thrones and chancel chairs, the illustrations naturally show less of grotesque humour, exhibiting greater beauty of design and more skill in execution, while the text, if it contains less that is quaint and curious, is richer in æsthetic interest.

The book is replete with illustrations, and in glancing over those of stallwork at Lancaster, Chester, Ripon, and Manchester, concerning which Mr. Bond holds that there is nothing in this country more consummate in design or execution, one shares his astonishment that "even the most splendid examples of this branch of English art have been passed over with uncomprehending indifference"—if, indeed, this is not rather an exaggeration of the fact; for of late years, at all events, old English woodwork has received, especially at the hands of lecturers, a good deal of the concentrated attention which it certainly deserves.

The bulk of the book deals with stalls and tabernacle work, but "Bishops' Thrones" and "Chairs in Churches" form two very interesting chapters. The throne and chair of the bishop are of venerable origin. In pagan Rome, the greater officials had a *sella curulis*—the "curule chair" of the Macaulay lays—and the *sella gestatoria* in which they were carried in procession—a sort of sedan chair. Many of these seats of the mighty are associated with traditions that are not least interesting where they are most obviously fabulous; while some of them are accredited with a more or less credible history. In Winchester



CHAIR IN WINCHESTER CATHEDRAL

(From "Wood Carvings in English Churches")



DETAIL OF CHAIR AT HIGHER PEOVER

(From "Wood Carvings in English Churches")

Cathedral, for instance, is the chair which was used by Mary I on her pathetic marriage with Philip of Spain, which was solemnised in the Lady Chapel. Chairs are often placed to the north of the altar, where the appointed preacher sits before delivering his sermon. Of these chairs, very many have been presented by the owner of some manor-house or parsonage, which was most probably the case with the chair that for nearly a century has been thus used in the Mainwaring Chapel of Higher Peover Church, Cheshire, which bears the name of "Dorothy Maynwaring," who in 1545 married Sir Richard Mainwaring, High Sheriff of Salop. "Most of the chair," says Mr. Bond, "is older than her time; Dorothy seems to have had it put together of old bits of carving, adding her name and portrait, and the raven, the crest of her father, Sir Robert Corbet." Mr. Bond's skill in discovering, selecting, and describing the many and various objects of interest in which our older ecclesiastical buildings abound was never better seen than in these two volumes on ancient woodwork. They are well printed, but we do not admire the colour of the binding-covers.

"Wood Carvings in English Churches." I. *Misericords Illustrated with 241 photographs and drawings. Pages xxv+238. 7s. 6d. net.* II. (1) *Stalls and Tabernacle Work*; (2) *Bishops' Thrones and Chancel Chairs. Illustrated with 124 photographs and drawings. Pages xvi+138. 6s. net.* Each by Francis Bond, and each published by Henry Frowde, Oxford University Press.